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ABSTRACT

This workbook contains a series of self-instructional guides for producing teacher-made materials useful in classroom situations. The 58 different guides provided cover a variety of techniques for (1) mounting pictures to posterboard, (2) laminating visuals, (3) lettering, (4) making and using transparencies, (5) making instructional displays, and (6) production tools. Each guide contains the following sections: title, definition, performance objective, procedure, materials needed, helpful hints, evaluation criteria, and tab labels. (LLS)

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WORKBOOK

(NUMBER II - ADVANCED TECHNIQUES)

PRODUCTION OF TEACHER-MADE MATERIALS

SELF-HELP CARDS

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THOMAS KEITH MIDGLEY

1612 5th St.
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DEDICATED:

TO MY CREATIVE STUDENTS

*****

"AN OUNCE OF VISUALIZATION
IS WORTH
A POUND OF LECTURE"

WORKBOOK II - (ADVANCED TECHNIQUES)

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By Thomas Keith Midgley
Cheney, Washington 99004

ACKNOWLEDGEMENTS: . . .

The author wishes to acknowledge his appreciation to his co-workers and his students for their encouragement and suggestions pertaining to the writing of these Workbooks.

ABOUT THE AUTHOR

Dr. Thomas Keith Midgley has taught in the public schools in Utah for twelve years on both elementary and secondary levels. He has also been an elementary school principal, guidance counselor, school psychologist and psychometrist.

He obtained his doctorate degree from Indiana University in Audiovisual Communications, Instructional Development, Media Management, Curriculum and History.

Upon finishing his degree, he taught at California State College at Long Beach. He was an Associate Professor in the education department and was the assistant director for the Audio-Visual Center.

In 1965 he came to Eastern Washington University as the director of their Audio-Visual Instructional Media Center and half-time teaching in the education department. In 1968 he moved into full-time teaching. He is a Professor of Education and the advisor for the undergraduate and graduate Master's programs in Audiovisual Communications.

BACKGROUND CONCERNING THE STEP-BY-STEP SELF-HELP CARD TECHNIQUE

For many years, the author used "Step-by-Step Self-Help Cards" for independent study during the years he taught in public schools. This self-instructional technique was used in math, social studies, language arts, Spanish, science, reading and other areas. The students enjoyed this method of individual study inasmuch as they could select a topic, concept, or task they were interested in and then proceed on their own, commensurate with their individual ability. This process allows the teacher more time to work with students individually, for the "self-help cards" provide the basic instruction as to knowledge and skills, (the cognitive and psychomotor domains of learning), and the teacher then is able to work more with attitudes and special problems (the affective domain of learning).

For many years, the author has been teaching college and university courses in areas concerned with teacher development. In several of these courses he has tested the use of Step-by-Step Self-Help Cards. These proved to be a very successful technique in the Production of Teaching Materials courses, thus, a series of these Step-by-Step Self-Help Cards have been written and published in two workbooks.

Workbook No. 1	Basic Techniques for the Production of Teacher-Made Teaching Materials (contains 60 basic Step-by-Step Cards)
Workbook No. 2	Advanced Techniques for the Production of Teacher-Made Teaching Materials (contains 58 Unique Step-by-Step Cards)

EVERY TEACHER, LIBRARY, RESOURCE CENTER, OR TEACHER WORKROOM, OR ANY ORGANIZATION THAT IS CONCERNED WITH THE LOCAL PRODUCTION OF CREATIVE TEACHING AND INSTRUCTIONAL MATERIALS NEEDS A SET OF THESE STEP-BY-STEP SELF-HELP CARDS.

The Workbook is designed so that the students can produce their own set of Self-Help cards. The directions for each Self-Help card should be mounted onto a separate file folder with dry-mount tissue or rubber cement. (The standard oak Tag File Folders (9 1/2"x11 3/4") work well as the base upon which to mount the procedures and a student-made example for each Step-by-Step Self-Help Card.)

Each Step-by-Step Self-Help card contains the following sections:

TITLE: A short statement giving the title of the Step-by-Step Card.

DEFINITION: In most cases this item is important inasmuch as it defines the term or process so that the student can have more understanding and meaning when the PERFORMANCE OBJECTIVE is read.

PERFORMANCE OBJECTIVE: States what is to be done or made.

PROCEDURE: Information is listed step-by-step, line-upon-line, and precept-upon-precept. The length of this item depends upon the processes being discussed. This step-by-step procedure tells how and what to do in order to accomplish the performance objective.

MATERIALS NEEDED: Lists all items required in order to accomplish the task or project being discussed. In each case, you should gather together the materials needed prior to commencing the project.

HELPFUL HINTS: Contains additional help, suggestions and recommendations that will assist with the objective on each card.

EVALUATION: Lists some of the criteria upon which you can judge or evaluate a well done finished project.

TAB LABELS: (two) are at the end of each step-by-step self-help card and can be cut out and attached to both sides of the tab on the file folder for convenient reference when viewed from either side.

IDENTIFICATION: As you produce your set of step-by-step self-help cards, it is suggested that you put your name on them or some local identification label.

SAMPLE: Follow the outlined directions for each card and make the best examples you can for each process. These examples should be no smaller than 6" x 6" and in many cases, larger. Mount them to the file folders with rubber cement, or with a tape hinge for those samples that need to be viewed from both sides.

WORKBOOK II projects should be done only after you have had the basic experiences provided by the tasks that are outlined in WORKBOOK I.

Always try to see some actual examples, if possible, of the projects to be made in order for you to obtain ideas and increased understanding as to the objectives of each production task.

CONSIDER THE FOLLOWING PRINCIPLES OF LEARNING:

"Experience is the mother of knowledge" (Cervantes)

"...line upon line, precept upon precept, here a little and there a little... for unto them that receiveth I will give more..." (2-Nephi:30)

"The more we do something the easier it becomes. Not that the task itself becomes easier, but rather our ability to do increases." (G.A. Smith)

"Learning is more often curvular rather than linear; however, a more linear approach to learning can be achieved if the learning task can be presented in small segments; if there is an activity related, connected to and required for each learning; if the learner is given immediate knowledge as to the correctness of his response; and if the learner is able to proceed at his own rate." (T.K.M.)

THESE WORKBOOKS HAVE BEEN WRITTEN WITH THE ABOVE PRINCIPLES OF LEARNING IN MIND! (The Author)

Special Note:

In the future, if you ever lose one or two of your Step-by-Step Self-Help Cards, send a request for the cards that are missing or damaged to: T. K. Midgley, Eastern Washington University, Cheney, Washington 99004, and include a stamped, self-addressed envelope and the cards needed (one or two) will be mailed to you at no charge.

INTRODUCTION:

WHY PRODUCE AND USE YOUR OWN TEACHING MATERIALS?

The person who produces some of their own instructional materials will benefit by increasing their:

INTEREST.....	You become more motivated, involved and interested in your work, your job and your teaching.
KNOWLEDGE.....	You learn new techniques and procedures and how to use new materials and you also can gain an increased knowledge about your topic.
SKILLS.....	You practice better methods and thus do better teaching and your ability increases.
CONFIDENCE.....	Your feelings, initiative, and insights deepen and broaden and you feel more secure and self confident and leadership qualities can develop.
ATTITUDES.....	Your self-image improves and you have increased feelings of satisfaction, and pride in your teaching lessons and your plans.
CREATIVITY.....	Creative expression and interests broaden with the results of new approaches and better materials.
VALUE.....	You become of more worth to your profession, your school, your students and yourself. Demand for your services increases. Cooperation and sharing within your organization can and will increase.
ENJOYMENT.....	Most people enjoy the experience of making or doing something that has use or purpose or that can help others in some way.

In addition to acquiring the above listed personal competencies the following reasons should also be considered.

...Local production provides an opportunity for creativity (not only for the teacher but for the students as well).

...You need to visualize written or spoken ideas in order to effectively communicate and you must be able to communicate effectively in order to teach effectively. A skill can be taught more effectively by using visuals and demonstrations.

...Experiences are obtained that cannot be presented or offered in other ways.

...Your audience needs to understand your ideas and increase their understanding of the topic being presented.

...Audio visual materials increase instructional and learning efficiency.

...There often is a lack of existing instructional materials for local application. Most audiovisual materials that are commercially produced are of necessity rather general in their treatment of a subject because they must interest a larger more widespread audience whereas locally produced materials can be more specific. Local needs often require specific types of resources and materials for a particular instructional purpose and a particular audience.

...The retention time of information is substantially increased and lengthened.

...Valuable time is saved in the teaching/learning process through the use of visuals.

...Interest and motivation is increased in both the instructor and the learner.

...Visualizing concepts can more effectively stimulate people to action.

...Pictorial materials can bring into your classroom things that are too big or too small, or too fast or too slow, or things that are old and ancient.

...Audiovisual materials can contribute to the developing or changing of desirable attitudes. Personal or local values can more adequately be met.

...Failures and mistakes can be reduced.

...Local production techniques and methods are an essential integral part of the total teaching and learning environment and should not be viewed as just optional tools that can or cannot be used depending on chance, whimsicality, environment and circumstance.

THE AUTHOR

"I HEAR AND I FORGET
I SEE AND I REMEMBER
I DO AND I LEARN"
Anon

"THE TEACHER WHO IS ATTEMPTING TO TEACH WITHOUT INSPIRING THE PUPIL WITH A DESIRE TO LEARN IS HAMMERING A COLD IRON"
Horace Mann

"No man goeth about a more Godly business than he that is engaged in the righteous upbringing of his own and other peoples children."
Aristotle

"WHILE WE TEACH, WE LEARN"
Seneca

"OUR PROGRESS AS A NATION CAN BE NO SWIFTER THAN OUR PROGRESS IN EDUCATION"
J.F. Kennedy

"NOVEL APPROACHES TO A SUBJECT ARE MORE IMPORTANT TO A PROJECT's SUCCESS THAN NOVEL SUBJECTS"
T.A. Billings

"I HAVE ALWAYS FELT THAT THE TRUE TEXTBOOK FOR THE PUPIL IS HIS TEACHER"
Mahatma Gandhi

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STEP-BY-STEP SELF-HELP CARD FOR MOUNTING WITH CONDENSED MILK
(Set II - Mounting - Card 1-II)

DEFINITION: Condensed Milk is a very thick processed milk product that is available in cans. It has a texture that is somewhat like the commercial white glue product, and it is also sticky and it can be used to mount pictures.

PERFORMANCE OBJECTIVE: Mount two or three pictures using condensed milk by following the procedures outlined in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. Obtain a can of condensed milk. (At a grocery store.)
2. Select several pictures (any size) for this project and laminate them with clear self-adhesive plastic film.
3. Burnish the plastic film to the pictures or else use the hot press for three seconds (200°). Use a seal-release cover sheet. (Then trim the pictures for mounting.)
4. When the picture is laminated apply a few drops of condensed milk to the back of the picture. Smear the condensed milk around with your finger until the whole back (right to the edges) has an even coating.
5. Let the picture set for about one minute; turn it over and position it onto a posterboard that has been pre-marked with tiny pencil marks (as a guide for positioning the picture.)
6. Smooth the picture down with your hand, rubbing the picture until it is flat, including all the edges. If you have a rolling pin, use it to roll the picture flat. It will help remove all air bubbles.
7. If a little condensed milk gets on the posterboard or on the front of the picture, it can be wiped off with a damp sponge with no damage to the laminated picture.
8. As the picture drys it should lay flat if it had a good even coating of condensed milk.
9. A border can be placed around the picture if the posterboard gets stained in the process.

HELPFUL HINTS:

1. If you plan to do a lot of mounting with this technique, just use the condensed milk from the can, however, it may be best to pour all the milk into a bottle with a tight screw-on lid and store in the refrigerator when not in use in order to retard spoiling and the milk from drying out or getting hard.
2. When coating the picture with the condensed milk, work on a piece of newspaper, then any spills can be easily cleaned up and discarded.
3. Always laminate this type of mount with clear self-adhesive plastic film for these reasons:
   a) the picture stays flat whereas seal-lamin will tend to curl and pull loose around the edges.
   b) when applied smoothly the matte finish is often hard to even see.
   c) the laminated picture is easy to clean and is protected from spilling and stains.
4. Picture borders can be made by using: a posterboard cutout frame, strips of posterboard, lace or ribbon, yarn, wall paper, fabric, or printed self-adhesive papers. (Or use one or more additives where needed.)

Card 1-II (cont.)

Helpful Hints-concl.

5. You can mount pictures with condensed milk without having them laminated if you are especially careful not to stain the visuals.

MATERIALS NEEDED:

Pictures
Can of condensed milk
Clear self-adhesive plastic film
Seal-release paper
Hot press
Scissors or paper cutter
Sponge and water
Materials for a border (if needed)

EVALUATION CRITERIA:

The picture should lay flat and be securely fastened to the posterboard. It should be neat and clean and any stains should be covered with a frame, a border, or with additives.

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CONDENSED MILK MOUNTING
(Set II - Mounting - Card 1-II)

CONDENSED MILK MOUNTING
(Set II - Mounting - Card 1-II)

CUT... MOVE TO PROPER CARD

Card 2-II (cont.)

Helpful Hints-concl.

2. Some types of clear hair spray can also work in place of the clear acrylic plastic or varathane sprays.
3. Move the spray cans in a circular motion so that all parts of the web are covered with paint.
4. Only mount webs that are out-of-doors. The paint and plastic spray fumes are toxic.
5. Find webs that fit the size of the posterboard.
6. When using the clear, self-adhesive plastic film for laminating, use the hot press to make a smooth, flat lamination (4 seconds in the hot press).
7. This is an excellent science project when studying invertebrates or special areas such as Arthropods, Arachnids or Arachnoids.

MATERIALS NEEDED:

The Field Spider Web Kit Contains:

Can of black spray paint
or a can of black spray shoe polish
Can of clear acrylic plastic spray
Scissors or knife
8 sheets of 11"x14" posterboard (yellow or white)

Other Supplies at Lab:

Seal-lamin
Hot press
Seal-release cover sheet
Mounting frames

EVALUATION CRITERIA:

With a little practice the entire web can be mounted without any damage or distortion to the web. The finished mount should be neat and clean and have a professional look to the visual.

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SPIDER WEB MOUNTING
(Set II -Mounting - Card - 2-II)

SPIDER WEB MOUNTING
(Set II - Mounting - Card 2-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MOUNTING AN ACTUAL SPIDER WEB FOR DISPLAY
(Set II - Mounting - Card 2-II)

DEFINITION: The creative symmetry, form and balance of an actual spider's web is a work of art that is rather fragile, however, it can be mounted and displayed for permanent study and display.

PERFORMANCE OBJECTIVE: Find and mount at least three actual spider webs for display.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Take your spider web kit with you into the field as you hunt for spider webs.
2. From Spring to Fall you should be able to find many spider webs out-of-doors.
3. Try to find webs that are in an open area where you can have access to both sides of the web.
4. One of the best places to look is along barbed wire fences.
5. Scare the spider away; you do not want to hurt the spider.
6. Spray the spider web on both sides with black spray paint. Do not spray any closer than about 16" because the paint and air pressure from the can of spray will disintegrate the delicate web.
7. Immediately spray the light colored surface of a posterboard with a good coating of clear plastic acrylic spray so it looks wet but does not run or drip.
8. Place sprayed posterboard behind the web. Carefully move the sprayed side forward until the sticky web makes contact with the sticky surface of the posterboard. Tilt and tip the top and bottom and sides of the posterboard just enough to insure that the entire web makes contact with the posterboard.
8. Do not exert pressure or pull on the web anchor lines for this can tear and rip the web apart. With just a slight pressure, move posterboard forward and then with a knife or a small pair of scissors carefully cut loose the anchor lines that hold the web.
10. When the web is entirely mounted lay the posterboard face up on a flat surface and spray the web and posterboard again with clear plastic spray. This coating will act as a protective lamination for the web. (When laying flat the plastic will not run or drip.) Additional coats of clear spray can be applied, however, make sure each coating is thoroughly dry before spraying on the next coat.
11. The mounted spider web can be laminated later with clear or matte seal-lamin or with clear self-adhesive plastic film. Care needs to be taken that the web is not disturbed or damaged in the process. If laminating film is to be used, it is not necessary to apply the extra coats of clear plastic spray. Laminating with seal-lamin will provide the protection needed if the web is to be displayed where it may be touched.
12. The finished mounted web can be framed behind glass or mounted to additional cardboards to provide a more rigid mounting for display.

HELPFUL HINTS:

1. If black shoe spray is used, it doesn't take as many coats to give the web the high contrast that is needed.

STEP-BY-STEP SELF-HELP CARD FOR MAKING AN ADDITIVE MOUNT
(Set II - Mounting - Card 3 - II)

DEFINITION: An Additive Mount consists of a basic picture mounted with dry mount tissue. To this an additional picture or part of a picture is added within, on the edge or even outside of the original picture. In most cases when viewing an additive mount it is easy to identify what has been added to the visual.

PERFORMANCE OBJECTIVE: Make an additive mount that you can use in your teaching areas.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select an interesting picture to mount as a basic visual.
2. Select one or more smaller pictures that relate to the basic picture.
3. Pre-dry all pictures by placing them in between a clean cover sheet of newsprint and then into the hot press for 5 to 10 seconds.
4. With the tacking iron attach MT5 to the back of the large and small pictures.
5. Trim all pictures with the attached mounting tissue to the desired size and shape. The pictures with the attached MT5 should both be cut to the exact shape and size at the same time. No mounting tissue should extend out beyond the pictures.
6. First mount only the base picture to the mounting board in the hot press using a seal-release cover sheet and follow all the steps described for dry mounting (225°, etc).
7. After the base picture is mounted the additive picture or pictures are placed any where on or by the visual or within the borders of the mounted visual. They are tacked into place, then the whole mounting is protected with a cover sheet and placed in the hot press for a second time and the small pictures are mounted into place.
8. Five to fifteen seconds is usually enough time in the hot press in order to dry mount; however, if bubbles appear in the visual, put it back into the press or else lay a cover sheet over the picture and work out the bubbles or wrinkles with the tacking iron. The heat dial on the tacking iron should be set just slightly above medium.
9. Always place the mounted picture under a metal weight as soon as you remove it from the hot press.

HELPFUL HINTS:

1. Select visuals for an additive mount that will either add and blend with the base picture or show a contrast.
2. Be sure to attach dry-mount tissue to all visuals before you trim them to size.
3. Mounting the base picture and then the other picture(s) must be done in separate steps, otherwise bubbles will show around the items added onto the picture.
4. In most cases an additive mount should never be laminted with Seal-Lamin or clear plastic film because air bubbles will form around the small pictures that have been added. There are exceptions to this rule when fine wrinkled Seal-Lamin can be used in order to blend all the visuals together but it needs to be well done or it can distract.

Card 3-II (cont.)

Helpful Hints-concl.

5. An additive mount can be placed either within the borders of the base picture or anywhere you decide to place it on the mounting board. Lapping an additive over part of the base picture is also effective.
6. An additive mount could also be made by using dried grass, flowers, or leaves, etc., with the visual. In most cases these would be laminated with wrinkled Seal-Lamin to the visual in order to protect them and to hold them to the mounted picture.

MATERIALS NEEDED:

Large and small visuals
Dry-mount tissue
Mounting posterboard
Hot press
Tacking iron
Scissors
In some cases Seal-Lamin

EVALUATION CRITERIA:

The pictures on the finished mount should relate to each other, or else show contrast. In most cases it is easy to identify what has been added to the basic picture. There should be no wrinkles or bubbles around any pictures that are added.

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ADDITIVE MOUNT
(Set II - Mounting - Card 3-II)

ADDITIVE MOUNT
(Set II - Mounting - Card 3-II)

CUT... MOVE TO PROPER CARD

Card 4-II (cont.)

Helpful Hints-concl.

mount. There are exceptions to this rule, however, where very fine wrinkled Seal-Lamin can be used in order to blend all the visuals together if done well.
5. A manipulation mount is always placed within the borders of the base picture.

MATERIALS NEEDED:

Large and small visuals
Dry-mount tissue
Newsprint cover sheet (for pre-drying)
Seal-release cover sheet
Mounting posterboard
Hot press
Tacking iron
Scissors
Weights

EVALUATION CRITERIA:

The pictures on the finished project should appear as a unified whole. It should be difficult to identify what has been added within the picture. There should be no wrinkles or bubbles around any pictures that are manipulated on top of the base picture.

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MANIPULATION MOUNT
(Set II - Mounting - Card 4-II)

MANIPULATION MOUNT
(Set II - Mounting - Card 4-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A MANIPULATION MOUNT
(Set II - Mounting - Card 4-II)

DEFINITION: A manipulation mount consists of a basic picture mounted with dry-mount tissue. To this an additional picture or part of a picture is added within the original picture in such a way that it blends into the basic visual and it is difficult to identify what has been added.

PERFORMANCE OBJECTIVE: Make a manipulation mount in such a way that the finished product appears as a unified whole.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select an interesting picture to mount as a basic visual.
2. Select one or more smaller pictures that relate to the basic picture.
3. Pre-dry all pictures by placing them in between a clean cover sheet of newsprint and then into the hot press for 5 to 10 seconds.
4. With the tacking iron attach MT5 to the back of the large and the small pictures.
5. Trim all pictures with the attached mounting tissue to the desired size and shape. The pictures and the attached MT5 should both be cut to the exact shape and size at the same time. No mounting tissue should extend out beyond the pictures.
6. First, mount the base picture to the mounting board in the hot press with a cover sheet and follow all the steps described previously for dry-mounting (225°, etc.).
7. After the base picture is mounted the smaller pictures are then manipulated within the borders of the large picture in such a way so that they blend well with the original picture. They are carefully tacked in place then the visual is placed into the hot press, under a seal-release cover sheet for the second time and the small pictures are then mounted into place.
8. Five to 15 seconds is usually enough time in the hot press in order to dry mount, however, if bubbles appear in the visual, put it back into the press or else lay a cover sheet over the picture and work out the bubbles or wrinkles with the tacking iron. The heat dial on the tacking iron should be set just slightly above medium.
9. Always place the mounted picture under a metal weight as soon as you remove it from the hot press. This speeds cooling and helps adhering.

HELPFUL HINTS:

1. Select visuals for manipulation that add and blend with the base picture and do not distract.
2. Be sure to attach dry mount tissue to all visuals before you trim them to size.
3. Mount the base picture and then the other picture(s). This must be done in separate steps, otherwise bubbles will show around items manipulated onto the picture. You do not want bubbles to outline or emphasize what has been manipulated into the visual.
4. In most cases a manipulation mount should never be laminated with seal-lamin or clear contact film because air bubbles will form around the small pictures that have been manipulated and this, of course, defeats the whole purpose of a manipulation

STEP-BY-STEP SELF-HELP CARD FOR MAKING AN ALUMINUM FOIL MOUNT
(Set II - Mounting - Card 5-II)

DEFINITION: An Aluminum Foil Mount is a two-step mounting process using dry-mounted aluminum foil as a base upon which a smaller picture is mounted.

PERFORMANCE OBJECTIVE: Make one or two creative aluminum foil mountings. If possible, relate them to your teaching areas.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture that would be enhanced by being mounted on top of a sheet of aluminum foil. Pre-dry all visuals.
2. Attach dry mount tissue or foto-flat to the back of a piece of aluminum foil about 8"x10" if you are using an 11"x14" mounting posterboard. (Use about the same ratio for any size mounting.)
3. Trim the foil and mounting tissue so that they are the same size and then mount to the posterboard using the MT5 or foto-flat mounting procedures.
4. Next tack mounting tissue (MT5 or foto-flat) to the back of the picture and trim the picture and tissue together or make a detailed cutout so that it will be smaller in size than the mounted foil.
5. Position the picture or cutout on the foil and mount it to the foil by using the hot press or electric hand iron. Always use a seal-release cover sheet.
6. Use the correct temperature for the mounting tissue. (225° for MT5), (180° for foto-flat)
7. Always place a dry mounting under a weight as soon as it is mounted whether you use a hot press or a hand iron.

HELPFUL HINTS:

1. Colored Christmas aluminum wrapping foil can be used for the base mount in order to add color to the mounting.
2. Try a wrinkled foil mount for special effects.
3. A cutout mount or a standard trimmed picture does not always have to be mounted just in the center of the foil.
4. You may want to mount two colors of foil as a base for your picture. (Be Creative!)
5. Winter or Christmas pictures look especially nice when mounted on top of foil.

MATERIALS NEEDED:

Aluminum foil
Christmas wrapping foil
Pictures
Mounting tissue
Mounting posterboard
Hot press
Seal-release cover sheet

EVALUATION CRITERIA:

The finished mount should be attractive. No mounting tissue should show around foil or picture. Both the foil and the picture should be securely mounted.

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ALUMINUM FOIL MOUNT
(Set II - Mounting - Card 5-II)

ALUMINUM FOIL MOUNT
(Set II - Mounting - Card 5-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A COMBINATION HAIKU WITH A PICTURE
(Set II - Mounting - Card 6 - II)

DEFINITION: "HAIKU" is a Japanese form of free verse which consists of only three lines. When "Haiku" is visualized it becomes even more impressive.

PERFORMANCE OBJECTIVE: Select a picture and write a Haiku verse about the picture, then mount both the picture and Haiku.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Find landscape pictures that show aspects of nature, seasons of the year, or that show man's relationship to nature. (Try to select pictures that do not have people in them.)
2. Write a "Haiku" verse about the picture you select.

What is "Haiku"?

...Haiku is a Japanese form of free verse which consists of only three lines.
...Haiku paints a picture with words.
...Haiku is about nature or about man's relationship with nature.
...Haiku has 3 lines:
5 syllables in line one
7 syllables in line two
5 syllables in line three
17 syllables (total)

...Haiku is an art form (in the affective domain area.)
...Haiku can be beautiful and creative.
...Haiku strikes a mood, a feeling, an attitude or an emotion.
...Haiku is a bit like a snapshot.., it is a single moment captured forever in words.
...When "Haiku" is visualized it becomes even more impressive.

3. The Haiku and the picture should complement each other.
4. Write the Haiku using speedball lettering pen points. Use black ink on white paper or white ink on black paper. Or else use dry transfer lettering which is available in a wide assortment of lettering styles and sizes and colors.
5. The lettered Haiku and the picture can be laminated separately with fine wrinkled seal-lamin and then dry mounted to separate posterboards and displayed side-by-side; or else mount them to the same posterboard and use the Haiku as an additive on the picture.
6. Be creative. This is a project that can work with attitudes, feelings and values.

HELPFUL HINTS:

1. Some of the best sources for pictures for this type of mount are: Arizona Highways, Ideals Magazine, Ranger Rick, National Geographic, Travel Agency magazines, certain calendars, etc.
2. You can laminate over dry transfer letters without damaging the lettered message.
3. There are many mounting techniques that can be used to blend these two visuals together in an affective and an effective way.
4. If you have a choice, always dry mount your visuals.
5. Always try to stay to the (5/7/5) syllable pattern. Persist and you can do it.
6. The following are examples of "Haiku" and a picture.

Card 6-II (cont.)

Helpful Hints-concl.

Fancy feathered flakes
Formed and fashioned as they fall
Fast this flower fades.
T.K.M.
(With a winter picture with snow falling.)

* * *

Slow moving mists
Sweep the quiet morning fields
Coating grass with dew.
T.K.M.

(With a picture of a meadow covered with morning mists.)

* * *

Autumns fading leaves
Golden yellows, rusty reds
Orange and brittle browns.
T.K.M.

(With a picture of trees in the fall of the year with colored leaves.)

MATERIALS NEEDED:

Pictures about nature
Lettering materials and ink
or dry transfer letters
Burnishing stick
Seal-lamin
Mounting tissue
Posterboard
Hot press
Seal-release paper

EVALUATION CRITERIA:

This should be one of your more creative visuals. Both the lettered Haiku verse and the picture should be laminated and mounted well. The Haiku should have the correct number of syllables in each of the three lines. The Haiku and the picture should supplement and compliment each other.

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"HAIKU" WITH PICTURE
(Set II - Mounting - Card 6-II)

"HAIKU" WITH PICTURE
(Set II - Mounting - Card 6-II)

CUT... MOVE TO PROPER CARD

Card 7-II (cont.)

4. Remember that a regular Chartex mount has the Chartex mounted onto the back of the paper visual or chart for reinforcement, however, with the Chartex picture transfer the Chartex is mounted on the surface (the face) of the picture (not the back).
5. Select a picture with rather large, easily defined details and with no writing or numbers.
6. The finished Chartex picture transfer can be displayed in the following ways:
   a) mount as a translite in a frame using masking tape. It can then be fastened to a window so light can shine through.
   b) mount on a lamp shade; a series of several Chartex picture transfers can be made into a unique lamp shade.
   c) sew the cloth Chartex picture transfer onto the front or back of a "T" shirt (hand wash; don't put in machine)
   d) a series of Chartex picture transfers can be mounted into a Chartex booklet.

MATERIALS NEEDED:

Visual (with clay base)(no writing)
Chartex (8"x10")
Pan of water
Detergent
Seal-release paper
Paper towels
Posterboard for frame
Sponge
Scissors
Hot press

EVALUATION CRITERIA:

The Chartex Picture Transfer should look clean and be free of any clay or paper fiber spots. All parts of the visual should be easily discernable with no scratches.

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CHARTEX PICTURE TRANSFER
(Set II - Mounting - Card 7-II)

CHARTEX PICTURE TRANSFER
(Set II - Mounting - Card 7-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR CHARTEX PICTURE TRANSFER (Set II - Mounting - Card 7-II)

DEFINITION: A Chartex Picture Transfer is a special technique made by dry-mounting a clay-base picture to an 8"x10" piece of Chartex using heat and pressure. The Chartex-covered picture is then soaked in water which removes all paper and leaves only the picture inks impregnated into the Chartex fabric. (Chartex is the trade name of the textile backing cloth, designed for charts, that is produced by SEAL CO.)

PERFORMANCE OBJECTIVE: Make a good Chartes picture transfer that can be used for one of the visual techniques described in this Step-by-Step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. You should be well acquainted with the procedures in the Step-by-Step cards (9) and (48) in Workbook I before you attempt this project. (Review if necessary.)
2. Select a clay-base picture from a magazine. The picture should not contain any writing or numbers because the finished Chartex picture transfer is a reversed image.
3. Trim the picture on all four sides removing all unwanted parts or borders.
4. Pre-dry picture in hot press for 5 seconds in order to remove any moisture.
5. The Chartex should be trimmed so that it is about 1" wider and longer than the picture that is to be used.
6. Place the smooth, dry adhesive side of the Chartex over the surface (the face of the picture) that is to be lifted.
7. Place the picture, with the Chartex on top, in between a seal-release cover sheet and then place the cover sheet into a hot press that has been preheated to 200°.
8. Close the press for 15 seconds. Then remove and place under seal-weights until cool. (The weights also help the adhering process.)
9. Place Chartex covered visual in the sink or a pan of warm water (containing a few drops of detergent). Let it soak for about 20 minutes, then the paper should be soft enough to peel off.
10. After the paper is soaked loose and gently rubbed off, a white clay residue remains on the Chartex. This must be washed off very gently using cotton or a very soft sponge. Wash the clay off while the Chartex is under running water. This may take 2 or 3 tries to remove all the clay in-as-much as the clay doesn't show up until the Chartex is dry.
11. Only when all the clay is removed from the Chartex picture transfer should you mount it for display using one of the techniques described under the Helpful Hints.

HELPFUL HINTS:

1. Remember this finished project is just ink on cloth and there will be no paper.
2. When washing off paper & clay from the Chartex picture transfer, do not rub hard or you will remove the inks from the Chartex. (If you do, you will need to start over.)
3. Pat with a paper towel in order to remove excess water and to speed up drying time.

STEP-BY-STEP SELF-HELP CARD FOR PARTITIONED COMPOUND PICTURE
(Set II - Mounting - Card 8-II)

DEFINITION: A partitioned compound picture is a single visual that is cut (partitioned) into predetermined compound parts. The parts are then reassembled and mounted with a little space between each part..

PERFORMANCE OBJECTIVE: Select a visual, preferably 8 1/2" by 11", or larger, and by using cropping L's cut it into segments and then reassemble the parts onto a larger mounting board so that the remounted picture has meaning and retains continuity.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

PLANNING STEPS

1. Select a visual that will still look good, even when cut into pieces or sections. (Do not cut visual until step 5.)
2. Put the picture in between a clean newsprint cover sheet and place it into the hot press at 225° degrees in order to dry and press out any moisture or wrinkles. tack dry mount tissue to the back of the picture. Then place inside a seal-release cover sheet and into the hot press for only two seconds. The MT5 will adhere to the picture but not to the release paper. With the MT5 on the back, the picture and Mt5 can be cut together.
3. Using the cropping L's, locate possible picture parts by placing the cropping L's over the visual in varying locations. Be creative, the picture parts do not always have to be just a sqaure or a rectangle.
4. Using pencil and paper draw out several different sketches that could be followed in cutting and replacing the pieces of the partitioned picture into some type of design or order. (Select the sketch you like best.)
5. Cut the visual into their determined parts and tack them in the desired sequence or order upon the mounting board. Use a small piece of cover sheet under the tip of the tacking iron so that you do not stain the picture segments as they are tacked to the posterboard.
6. Cover the segments and the mounting board with a clean sheet of seal-release paper on top, and bottom, to protect the surface.
7. Insert the rearranged partitioned picture into the hot press at 225° for 10 to 20 seconds.
8. Remove from the press and place the mounted visual under a metal weight.
9. If you want to laminate the visual, cut a piece of Seal-Lamin laminating film slightly larger than the mounting board.
10. Wrinkle the piece of Seal-Lamin until the desired texture is achieved.
11. Place the mounted visual on seal-release paper.
12. Place the winkled Seal-Lamin over the top of the visual with the dull side of the Seal-Lamin facing downward towards the visual.
13. Place the cover sheet into the hot press at 225° for 15 to 30 seconds. If bubbles occur, refer to the helpful hints.
14. Place visual under weights to cool.
15. When the visual and posterboard is laminated trim any excess Seal-Lamin from around the edges of the posterboard.
16. If you desire, rubber cement this finished visual to a second cardboard. It helps to add strength to the picture and it also helps to remove curling. The second cardboard can also add a second colored border around the finished visual if cut slightly larger than the original mounted visual.

Card 8-II (cont.)

HELPFUL HINTS:

1. If excess bubbling occurs in the laminating process, you may cut the bubbles with a razor blade and replace the visual into the hot press or use the tacking iron. (Be sure the tacking iron is clean.)
2. Be creative: It is possible to cut the picture into parts so that a symbol, a pattern, or a special shape can also be in the finished assembled picture.
3. Leave about 1/8" space between all assembled parts.
4. The utilization of cropping L's is a beneficial part of this exercise as well as an essential and required feature of it. Only through the practical use of cropping L's can their full potential be realized.

MATERIALS NEEDED:

Visual
Mounting board
Dry Mount tissue
Seal-Lamin laminating film
Tacking iron
Hot press or electric hand iron
Clean seal release cover sheet
Scissors or paper cutter
Razor blade or Exacto knife
Cropping L's (both sets)
Pencil and paper
Rubber cement

EVALUATION CRITERIA

The finished partitioned compound picture should be attractive and interesting. Spacing between the picture parts should be equal in width. If laminated, the wrinkled texture should be fine and even.

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PARTITIONED COMPOUND PICTURE
(Set II - Mounting - Card 8-II)

PARTITIONED COMPOUND PICTURE
(Set II - Mounting - Card 8-II)

CUT... MOVE TO PROPER CARD

Card 9-II (cont.)

HELPFUL HINTS:

1. Laminate using clear plastic film instead of Seal-Lamin for these reasons:
   (A) Seal-Lamin will tend to curl the picture strips, whereas clear plastic film lays flat.
   (B) The clear film has a dull matte finish whereas Seal-Lamin has quite a high gloss.
   (C) Laminating the pictures will also strengthen the visual so it will not tear as you cut them and weave them together.
2. Weaving colored paper strips into a mat 11"x14" provides an interesting surface upon which you may mount your finished picture.
3. The picture strips can be 1" wide if you prefer, instead of the 1/2" as outlined in this card.
4. Picture weaving is for special effect and can be very creative if care is taken in the selection of the pictures used.
5. Use two pictures that are the same size from a calendar or a picture series.

EVALUATION CRITERIA:

The combined pictures should be tight, accurate and even (1/2") or (1") squares with no loose or missed weaving. The finished visual should be neatly fastened to a mounting surface and then framed, if needed.

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INTER-WEAVING TWO PICTURES
(Set II - Mounting - Card 9-II)

INTER-WEAVING TWO PICTURES
(Set II - Mounting - Card 9-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR INTER-WEAVING TWO PICTURES (Set II - Mounting - Card 9-II)

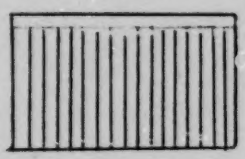
DEFINITION: Inter-weaving is the process of combining two pictures into one visual by weaving them together.

PERFORMANCE OBJECTIVE: Select two pictures, cut into strips and weave them together into one visual and then mount and frame the finished combined picture for display.

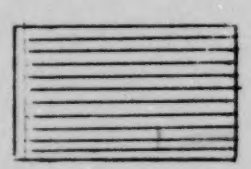
STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select two pictures that are exactly the same shape and size. They can both be square or rectangular in shape but no smaller than 6"x8". The pictures can be related or they can contrast as to content. There should be contrast in color. Both pictures must be vertical or horizontal.
2. Laminate both pictures with clear self-adhesive plastic film. Put in seal-release paper and heat plastic film down over the pictures for three seconds in order to remove all air bubbles. (Read Helpful Hint 1.)
3. Cut one picture into 1/2" strips vertically leaving one 1/2" horizontal strip across the top that is not cut. This strip of picture holds all the vertical cut strips in order and together.



4. Cut the second picture into 1/2" strips horizontally leaving one 1/2" vertical strip along the left side that is not cut. This strip of picture holds all the horizontal cut strips in order and together.



5. Weave the two pictures together so that both pictures are face side up.
6. Tack a full sheet of dry-mount tissue to all parts of the back of the weaving, then trim only the (MT5) and then dry mount the finished picture to a mounting posterboard. (Move on to Steps 7 and 8.)

6. (Alternate)
Dry mount a full sheet of (MT5) to the entire back of the weaving and then trim off all parts that were not woven together and then put in hot press and dry mount to a posterboard. If you trim the visual, this way you do not use Step 7 or 8.

7. The bottom 1/2" strip of the horizontal-cut picture will need to be covered with a 1" posterboard frame that will also cover all the other edges and the parts of the visual that were not woven together.
8. The frame can be fastened down to the mounted picture with rubber cement or with two-sided tape.

MATERIALS NEEDED:

Two pictures (same size)
Clear self-adhesive plastic film
Scissors
Ruler
MT5-dry-mount tissue
Posterboard for mounting
Hot press
Two posterboards (for mounting and for the frame)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A SLICED PICTURE,
(Set II - Mounting - Card 10 - II)

DEFINITION: A sliced picture is a visual that is cut into vertical or diagonal pieces before it is mounted. This is a visual that is usually made for a special effect. It requires more time and effort than conventional mounting.

PERFORMANCE OBJECTIVE: Make one or two sliced pictures using the techniques described in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a landscape picture (about 8"x10")
2. Tack (MT5) to the back of the picture then place the picture in a seal-release cover sheet and into the hot press for three seconds. The MT5 will now be securely fastened to the entire back of the picture.
3. Now trim the edges of the picture and cut the picture into strips. No matter how the picture is sliced the mounting tissue will be easy to trim because the (MT5) has been pre-attached to the entire back of the picture and the (MT5) is flat and smooth.
4. Slice the picture into strips that are vertical, diagonal or even into a zig zag pattern.
5. Arrange the sliced picture segments into some effective pattern and then by using the tacking iron, tack each piece down to the posterboard. Be sure to use a small piece of seal-release paper under the tip of the tacking iron as you heat the slices down to the posterboard (so you won't stain the picture pieces.)
6. When the parts are tacked into place onto the posterboard, place the posterboard inside a seal-release cover sheet and into the hot press for 10 seconds (225°).
7. All parts should be anchored down with no bubbles or wrinkles.
8. You may want to rubber cement a second posterboard to the mounted picture in order to add a little border of a second color to the finished mounting.

HELPFUL HINTS:

1. Select pictures that are free from a lot of detail.
2. Do not laminate a sliced picture with seal-lamin because it makes the details in the picture difficult to see.
3. Mounting the (MT5) to the entire back of the picture prior to slicing saves a lot of time and trouble and speeds the accurate trimming of both the picture and MT5 so that they both are trimmed exactly the same size.
4. Only with a special type of picture would you slice the picture horizontally.
5. Pictures with people in them do not usually look too good when sliced. (There are exceptions, however.)
6. All slices do not have to be the same width. Try this technique with random width slices.
7. The picture parts can be arranged in a step pattern or one piece high, the next low, the next high, etc., or in many other creative patterns.

MATERIALS NEEDED:

Landscape pictures
Dry-mounting tissue
Seal-release paper
Posterboard
Paper cutter or scissors
Hot press
Tacking iron

Card 10-II (cont.)

EVALUATION CRITERIA:

The finished mounting should be pleasing to the eye. All parts should be well mounted and equally spaced. The finished picture should be neat and clean and no mounting tissue should show around the picture parts.

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A SLICED PICTURE
(Set II - Mounting - Card 10-II)

A SLICED PICTURE
(Set II - Mounting - Card 10-II)

CUT... MOVE TO PROPER CARD

Card 12-II (cont.)

EVALUATION CRITERIA:

Finished Picture Series should be neat and clean. Pictures should relate to each other and stripping on the back should be securely attached. The hook for hanging to the wall must be well anchored to first top picture.

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PICTURE SERIES MOUNTING
(Set II - Mounting- Card 12-II)

PICTURE SERIES MOUNTING
(Set II - Mounting- Card 12-II)

CUT... MOVE TO PROPER CARD

CUT... MOVE TO PROPER CARD

Card 11-II (cont.)

MATERIALS NEEDED:

A large visual (9"x12")
Dry-mount tissue (MT5)
Two or three sheets of posterboard
Tacking iron
Paper cutter
Hot press
Seal-release paper
Rubber cement

EVALUATION CRITERIA:

The panels should be the same size. The posterboard borders should also be the same size on each panel. The dry mounting and rubber cement mounting should be neatly done.

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TRI-PANELED PICTURE MOUNT
(Set II - Mounting - Card 11-II)

TRI-PANELED PICTURE MOUNT
(Set II - Mounting - Card 11-II)

Card 15-II (cont.)

EVALUATION CRITERIA:

The finished symbolic montage should be easily identified and all pictures should relate to the symbolic shape. It should be well made and mounted. The border around the symbolic montage should be neatly trimmed. No mounting tissue or rubber cement should be visible.

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SYMBOLIC MONTAGE MOUNT
(Set II - Mounting - Card 15-II)

SYMBOLIC MONTAGE MOUNT
(Set II - Mounting - Card 15-II)

CUT... MOVE TO PROPER CARD

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A TRI-PANELED PICTURE MOUNT
(Set II - Mounting - Card 11-II)

DEFINITION: Most pictures are mounted as one single picture, however, in this project the visual to be mounted is cut vertically into three parts, (or panels), and then mounted with space between each of the three pictures. Thus, a Tri-paneled Picture Mount is created.

PERFORMANCE OBJECTIVE: Make and mount a creative Tri-Paneled visual following the procedures presented in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. If possible, select a visual somewhat larger than those utilized for other projects. (Suggested sources of pictures are: larger calendars, travel agency posters, center-fold pictures from travel agency magazines, or from Arizona Highways, or from the Ideals magazine, or a section from an old wallpaper book or a poster.)
2. When the picture has been selected use the tacking iron and tack (MT-5) dry-mounting tissue to the back of this visual. Place the visual with the (MT-5) on the back into a seal-release cover sheet and then place this into the hot press for three seconds. When the picture is removed the (MT-5) is now attached flat and smooth to the entire back of the picture but the (MT-5) still releases very easily from the seal-release cover sheet and the MT5 can still be used when mounting.
3. Now, cut the picture into three, equal size, vertical pieces. These three panels will be mounted to three pieces of light colored posterboard so that a 1/4" border of posterboard will show around each panel. All panels should be mounted to the same color of posterboard.
4. Lay the three panels on the posterboard and then using the tacking iron, anchor the panels down to the posterboard but be certain you use a piece of seal-release paper under the point of the tacking iron so that you don't stain the surface of the panels.
5. Place each panel in seal-release paper and into the hot press for 10 seconds in order to mount the (MT-5) which is on each panel to the posterboard backing.
6. Now, using rubber cement, mount the three separate panels to one single large sheet of posterboard. (Use a posterboard of contrasting color.)
7. Do not mount the three panels any closer together than one inch. You should now have a beautiful Tri-Paneled Picture Mount that you can hang up in your home.

HELPFUL HINTS:

1. Landscape pictures work especially well for this project.
2. The one to two inch vertical space between the vertical panels helps to tie the three separate panels together into one creative visual.
3. More support and rigidity can be added to the finished visual by rubber cementing a second large posterboard to the back.
4. You may want to partition an extra wide visual into four panels instead of just three.
5. Use posterboard colors that will harmonize and blend well with the colors in the visual.
6. A self-standing tri-fold mount can be made by mounting one panel to each of the three-folding posterboards. The tri-fold needs strong cloth tape as hinges.

STEP-BY-STEP SELF-HELP CARD FOR MOUNTING A PICTURE SERIES
(Set II - Mounting - Card 12-II)

DEFINITION: A Picture Series is a set of related pictures that are mounted separately to the same size posterboards and then they are all joined together one above the other with ribbon or strips of posterboard and displayed in a vertical strip that is hung on the wall.

PERFORMANCE OBJECTIVE: Make one or two Picture Series displays.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select three to four pictures that are the same size or close to the same size.
2. Sources of similar and related pictures in size and shape and color can be obtained from wrapping paper, wallpaper, printed fabrics, printed self-adhesive plastic papers, calendars, postcards, Christmas cards, greeting cards, or photographs (etc.).
3. Put mounting tissue on the back of the pictures selected and trim them to size or make the visuals into cutouts.
4. Dry mount each of them to a seaparate but equal size piece of posterboard. The color of the posterboard can be the same or different for each mount.)
5. Arrange all the separate pictures in the order you desire, in a vertical position, about two inches apart, and then attach to the back a strip of posterboard, ribbon, lace, rickrack or cloth so that all the pictures will be attached one to another in one continuous vertical strip. (Plyable joining materials make your project easier to store.)
6. Strapping tape, cloth tape, or rubber cement can be used for adhering the strip material you use to the back of the pictures.
7. Hooks, eyelets, loops or a fastener of some type can be attached to the top of the first picture so you can display it on a wall.

HELPFUL HINTS:

(Be Creative-Experiment)

1. In some cases you may have as few as two or as many as eight pictures in this type of mounted display.
2. You may want to laminate pictures with plain or wrinkled seal-lamin or clear or frosted self-adhesive plastic films.
3. Make sure all the pictures in the series are held together securely or they will constantly be falling apart when you hang them up.
4. After the individual pictures have been attached together into a series you may want to rubber cement a second slightly larger posterboard to the back of each so that a second colored border will show around each finished picture. This technique adds a second color, helps sandwich in and hold the picture joining materials to the back of the visuals, and makes the whole display more rigid and stronger.
5. This handmade project can make an excellent gift for a special friend.

MATERIALS NEEDED:

Three or four (or more) related pictures
Dry-mount tissue
Posterboard
Strip materials for joining pictures
Tape or rubber cement
Hot press or hand iron
Seal-release paper for cover sheet
Scissors
Laminating film if needed

STEP-BY-STEP SELF-HELP CARD FOR MAKING A MONTAGE OR A COLLAGE MOUNTING
(Set II - Mounting - Card 13-II)

DEFINITION: In this assignment the term Montage and Collage refer to types of multi-picture mountings.

Montage = A collection of RELATED pictures mounted together onto one posterboard.
Collage = A collection of NON-RELATED pictures mounted together onto one posterboard.

PERFORMANCE OBJECTIVE: Collect pictures and mount as a Montage or a Collage OR make both of these multi-picture mountings.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. For a montage mount select at least 6 to 12 pictures that will illustrate an association of ideas all related to one specific theme.
2. Use dry-mount tissue for mounting. The several distinct pictures are blended together and combined into one composite picture.
3. Butt the pictures (edge-to-edge) or overlap the pictures. The pictures can be mounted in random arrangement or in a more formal pattern.
4. Use the dry mount procedures previously learned. Use a seal-release cover sheet in the hot press.
5. A collage mount can be an agglomeration or composite of unrelated pictures, odd shaped borderless prints, photographs, or cutouts.
6. The finished mounted collection of pictures can be laminated if you desire. (With plain or wrinkled seal-lamin.)

HELPFUL HINTS:

1. Do not use rubber cement for mounting in this assignment. When pictures are so close together rubber cement often gets onto the surface of the visuals and damages the pictures by removing or smearing the colors.
2. These techniques can be done by using your hand iron.
3. A collage can be made up of the other things than just pictures. It can be an artistic composition of incongruous objects such as cards, matchbook covers, string, cloth, buttons, wire, ribbon, metal, scraps, paper, etc., etc., all combined for effect. (Use strong glues or cements but not rubber cement.) A collage is a type of abstraction.

MATERIALS NEEDED:

Montage mount
Related pictures
Dry-mount tissue
Hot press, tacking iron
Seal-release paper
Posterboard
Seal-lamin (optional)
Collage mount
Unrelated pictures or unrelated objects and strong cements
Posterboard.

EVALUATION CRITERIA:

These mountings must be well done. Pictures mounted with (MT5) and none should show around the pictures. The common picture theme for the montage should be apparent and obvious. If a collage is made with objects, then they must be securely fastened to the posterboard.

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MONTAGE OR COLLAGE MOUNTING
(Set II - Mounting - Card 13-II)

MONTAGE OR COLLAGE MOUNTING
(Set II - Mounting - Card 13-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A SYMBOLIC MOUNT (Set II - Mounting - Card 14-II)

DEFINITION: A symbolic mount is a picture that is cut and trimmed into some easy identifiable shape or symbol and then mounted.

PERFORMANCE OBJECTIVE: Make a creative symbolic mount that can easily be identified.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture than can easily be adapted to a simple identifiable symbolic mount. For example:
   ... a snow or winter scene can be cut into a snowflake or a snowman
   ... a ski picture...cut into a large ski
   ... mountain climbing...cut into a shape of a mountain
   ... flowers...cut into a shape of a daisy
   ... a picture in the rain...cut into a shape of an umbrella or a large raindrop
   ... an autumn picture of trees...cut into a large autumn leaf
   ... a fishing scene...cut into a large fish
2. The picture should be no smaller than 6"x8".
3. On a piece of clean typing paper design and draw out the symbol you plan to use, than cut out the paper pattern of the symbol.
4. Tack mounting tissue to the back of the picture. Now hold the paper pattern on top of your visual and with a sharp pair of scissors trim the picture and the MT5 into the desired shape.
5. The picture with the mounting tissue attached to the back should now both be cut to the exact same shape. If any mounting tissue protrudes beyond the edges of the picture, trim it back with the scissors.
6. Mount the picture to a piece of posterboard or construction paper, or to colored foil or even cloth. Whatever you use should, however, tie in and relate to the symbol and provide an interesting border around the symbol.
7. (THIS IS AN IMPORTANT STEP) Now trim this material around the symbol leaving a 1/4" or a 1/2" border all around the cutout visual. This border ties the symbol together.
8. Now you need to re-mount the bordered symbolic mount to another cardboard or surface (of contracting color). Use rubber cement and follow the steps outlined in the Helpful Hints.

HELPFUL HINTS:
(Card-to-Card Technique)

1. When mounting the symbolic mount to a cardboard or to another surface, use the following steps:
   a. First apply rubber cement to only the back of the symbolic mount. The rubber cement should not be applied to the total surface of the back of the symbolic mount. Leave about 1/4" of the surface uncoated all around the edges.
   b. While the rubber cement is still wet, position the symbolic mount in the desired location where it is to be mounted and press it down so that the wet rubber cement will leave a pattern on the mounting surface.
   c. Remove the symbolic mount immediately and then apply rubber cement to the mounting surface only within the area where the sticky rubber cement has made a pattern or outline.
   d. Let both surfaces dry, then mount into place. Using this technique, there should be no extra rubber cement extending around the symbolic mount that needs to be removed or any pencil guide marks that need to be erased.

Card 14-II (cont.)

2. If you so desire, the picture may first be laminated using any technique that would add to the finished visual. This should be done prior to cutting it into the desired shape.

MATERIALS NEEDED:

An appropriate visual
Dry Mount tissue
Paper for pattern
Scissors or cutting tools
Mounting materials
Rubber cement
Hot press or hand iron
Tacking iron
Posterbaord

EVALUATION CRITERIA:

The shape of the finished symbolic mount should be easily identified and should relate to the picture. It should be well made and mounted. The border around the symbolic mount should be neatly trimmed and even in width. No mounting tissue or rubber cement should be visible.

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SYMBOLIC MOUNT
(Set II - Mounting - Card 14-II)

SYMBOLIC MOUNT
(Set II - Mounting - Card 14-II)

CUT... MOVE TO PROPER CARD

Card 20-II (cont.)

MATERIALS NEEDED:

Spray paint
Pictures to be mounted
Seal-Lamin
Hot press or hand iron
Tacking iron
Mounting cardboard
Mounting tissue
Cover sheets
Paper cutter or scissors
Newspaper

EVALUATION CRITERIA:

The color of spray paint should blend and add to the visual. Do not use too much paint. The wrinkled Seal-Lamin should add to the picture and not distract. The type of wrinkled Seal-Lamin should be appropriate to the visual.

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SPRAY-PAINTED WRINKLED
SEAL-LAMIN LAMINATION
(Set II - Lamination - Card 20-II)

SPRAY-PAINTED WRINKLED
SEAL-LAMIN LAMINATION
(Set II - Lamination Card 20-II)

CUT... MOVE TO PROPER CARD

Card 16-II (cont.)

MATERIALS NEEDED:

Multiple copies of a visual (3 or 4)
Posterboard
Dry-mount tissue
Foam tape or
cardboard scraps and glue
Scissors
Hot press
Frame materials

EVALUATION CRITERIA:

The finished visual must look three-dimensional and have more than two thicknesses in some areas. It should be neat, clean, and all parts securely fastened to the base picture and its frame. You should not be able to see the foam tape or scraps of cardboard used for raising the picture segments (from the front view).

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3-D CUTOUT PICTURE
(Set II - Mounting - Card 16-II)

3-D CUTOUT PICTURE
(Set II - Mounting - Card 16-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A SYMBOLIC MONTAGE MOUNT
(Set II - Mounting - Card 15-II)

DEFINITION: A symbolic montage mount is a collection of related pictures that are mounted into a single compound picture that is cut and trimmed into some easy identifiable shape or symbol.

PERFORMANCE OBJECTIVE: Make a creative symbolic montage mount that can easily be identified.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a group of related pictures that can be mounted and organized into a larger compound picture and cut and trimmed into a recognizable symbolic montage mount. The pictures can vary in size and shape.
2. Design and sketch the symbol you desire to use. Make a paper pattern of the symbol. This should fit on a 11"x14" cardboard or it can be larger if you desire.
3. Trace the paper pattern with light pencil marks onto the mounting material you desire to use. Attach mounting tissue to the back of all pictures. Trim them to desired size and shape and then mount them into position within the penciled guidelines you have made on the mounting material. Use the hot press (225°) or the hand iron for mounting. (Use a seal-release cover sheet.) The pictures can be butted edge to edge-to-edge or over-lapped when mounting them.
4. After the small pictures are mounted into the desired shape on the posterboard, the compound montage mount needs to be cut out with scissors leaving a 1/4" to 1/2" posterboard border showing all around the edges of the shaped symbol. This cutout border is what ties the symbolic montage all together and it is important.
5. Remount the cut out symbolic montage to a second piece of posterboard using rubber cement. (Use a contrasting color.) (Use the process described in the step-by-step card for the Symbolic Mount.

HELPFUL HINTS:

1. Do the symbolic mount Project first before doing this Symbolic Montage.
2. Look at several examples of a symbolic montage prior to starting this project.
3. Laminating a symbolic montage mount is not recommended inasmuch as air bubbles will form around the small pictures.
4. If you desire, the picture may be laminated using the Wrinkled Seal-Lamin technique. Sometimes, if done well, it will add to the finished visual. This should be done prior to cutting it into the desired shape however.

MATERIALS NEEDED:

Appropriate visuals
Dry-mount tissue
Paper for pattern
Scissors or cutting tools
Mounting materials
Rubber cement
Hot press or hand iron
Tacking iron
Seal-release cover sheet

STEP-BY-STEP SELF-HELP CARD FOR MAKING A 3-D-CUTOUT PICTURE
(Set II - Mounting - Card 16-II)

DEFINITION: A "3-D cutout picture" is made from three or more copies of the same visual. Parts of the additional pictures are cut out and mounted to the face of the base picture in relief, thus giving the illusion of more depth to the visual. (Look at examples if available.)

PERFORMANCE OBJECTIVE: Make two or three of these creative 3-D visuals using different materials.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. Select three or four identical copies of the same picture (size, shape, color).
2. Trim and dry mount one copy of the complete picture to a posterboard.
3. Next cut out parts from the second identical picture and mount these picture segments on top of their corresponding parts that are in the base picture.
4. A good material to use in order to raise the picture parts in relief from the base picture is "foam tape." This is a 1/8" thick styrofoam tape with adhesive on both sides. It can be cut easily and the tiny pieces can be attached to the back of the picture pieces and will also hold them in place above the base picture.
5. Repeat steps 3 and 4 again as you add additional parts on top of those segments already added. The visual takes on more depth and dimension as certain parts are built up through this process.
6. When your 3-D dimensional cutout picture is finished you will have some parts with two pictures, some parts with three pictures in thickness and, in some cases, parts from even a fourth picture are added for special effects.
7. The finished three-dimensional cutout picture can be mounted in a commercial frame, or one that you make from wood, posterboard or other creative materials.

HELPFUL HINTS:

1. Multiple copies of a visual can best be obtained from: calendars, post cards, photographic prints, magazines, travel agency materials, newspapers, coloring books, advertisements, brochures, posters, or multiple zerox copies can be colored with felt markers or colored pencils.
   Another excellent source is wrapping paper, wall paper and printed 18"-wide self-adhesive paper, all of which contain multiple copies of pictures and designs for they are continually repeated throughout the roll.
2. If "foam tape" is not available, use bits of cardboard and white glue or model cement.
3. You may want to laminate your pictures for certain projects or effect.
4. If some visuals are very thin (like some wrapping papers), you may want to back them with typing paper (use MT5) before you move ahead with the procedures as outlined.

STEP-BY-STEP SELF-HELP CARD FOR WRINKLED SEAL-LAMIN LAMINATION (PICTURE ONLY)
(Set II - Laminating - Card 17-II)

DEFINITION: Wrinkled Seal-Lamin Lamination is a laminating technique that uses Seal-Lamin that has been wadded up in your hands in order to make it wrinkled It is then laid over the visual and laminated to its surface using heat and pressure.

PERFORMANCE OBJECTIVE: Laminate a visual (picture only) using wrinkled Seal-Lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture that will look good when laminated with wrinkled Seal-Lamin. Avoid pictures that have tiny details or that are too dark or too light. They do not look good when laminated with wrinkled film because you cannot see the details of the picture.
2. The picture should be laminated by using the same basic procedures outlined in the Step-by-Step card for laminating with Seal-Lamin (use seal-release cover sheets).
3. Do not stretch the Seal-Lamin too tight over the visual or the wrinkled effect can be lost during the laminating process.
4. Place visual under a weight to cool.
5. Tack dry-mount tissue to back, then trim and mount the picture to posterboard.

HELPFUL HINTS:

1. It is possible to vary the effect of the film over the picture depending on how much you wrinkle the Seal-Lamin (from very fine to large coarse wrinkles). Most pictures look best under very fine, tiny wrinkles, thus roll the Seal-Lamin in your hands for about two minutes before using.
2. Pictures of grass, water, rain, animals, winter pictures, or clouds work out especially well when laminated with wrinkled Seal-Lamin.
3. There is a special matte Seal-Lamin that may work better with certain pictures. The matte has a dull surface rather than the regular glossy shine. Matte Seal-Lamin costs about twice that of regular Seal-Lamin.

MATERIALS NEEDED:

Pictures
Seal-lamin
Hot press or hand iron
Tacking iron
Mounting posterboard
Mounting tissue
Seal-release cover sheets
Paper cutter or scissors

EVALUATION CRITERIA:

The wrinkled Seal-Lamin should add to the picture and not distract. The type of wrinkles in the Seal-Lamin should be appropriate to the visual.

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WRINKLED SEAL-LAMIN LAMINATION
(PICTURE ONLY)
(Set II - Laminating - Card 17-II)

WRINKLED SEAL-LAMIN LAMINATION
(PICTURE ONLY)
(Set II - Laminating - Card 17-II)

STEP-BY-STEP SELF-HELP CARD FOR WRINKLED SEAL-LAMIN LAMINATION (WHOLE CARD)
(Set II - Laminating - Card 18-II)

DEFINITION: Wrinkled Seal-Lamin Lamination is a laminating technique that uses Seal-Lamin that has been wadded up in your hands in order to make it wrinkled. It is then laid over the visual and the whole card and laminated to its surface using heat and pressure.

PERFORMANCE OBJECTIVE: Dry mount a picture then laminate the picture and the whole card using wrinkled Seal-Lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture that will look good when laminated with wrinkled Seal-Lamin. Avoid pictures that have tiny details or that are too dark or too light. They do not look good when laminated with wrinkled film because you cannot see the details of the picture.
2. The picture should be dry mounted to the card with dry-mount tissue, then the whole card should be laminated with wrinkled Seal-Lamin. Use the same basic procedures outlined in the Step-by-Step card for laminating with Seal-Lamin.
3. Do not stretch the Seal-Lamin too tight over the whole card or the wrinkled effect can be lost during the laminating process.
4. The wrinkled Seal-Lamin can be trimmed to the edge of the card after it's laminated, or the film can be lapped around the edges of the card and the excess Seal-Lamin tacked to the back of the card with the tacking iron prior to laminating.
5. If available, place visual under a weight to cool.

HELPFUL HINTS:

1. It is possible to vary the effect of the film over the picture depending on how much you wrinkle the Seal-Lamin (from very fine to large coarse wrinkles). Most pictures look best under very fine, tiny wrinkles, thus roll the Seal-Lamin in your hands for about two minutes before using.
2. Pictures of grass, water, rain, animals, winter pictures, or clouds work out especially well when laminated with wrinkled Seal-Lamin.
3. There is a special matte Seal-Lamin that may work better with certain pictures. The matte has a dull surface rather than the regular glossy shine. Matte Seal-Lamin costs about twice that of regular Seal-Lamin however.

MATERIALS NEEDED:

Pictures
Seal-Lamin
Hot press or hand iron
Tacking iron
Mounting posterboard
Mounting tissue
Seal-release cover sheets
Paper cutter or scissors

EVALUATION CRITERIA:

The wrinkled Seal-Lamin should add to the picture and not distract. The type of wrinkles in the Seal-Lamin should be appropriate to the visual.

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WRINKLED SEAL-LAMIN
LAMINATION (WHOLE CARD)
(Set II - Laminating - Card 18-II)

WRINKLED SEAL-LAMIN
LAMINATION (WHOLE CARD)
(Set II - Laminating - Card 18-II)

TEP-BY-STEP SELF-HELP CARD FOR LAMINATING WITH WRINKLED SEAL-LAMIN SCRAPS
Set II - Laminating - Card 19-II)

EFINITION: When laminating with Seal-Lamin many small scraps accumulate. These can and should be used and not wasted or discarded. Wrinkled Seal-Lamin scraps blend together very well when used to laminate a picture.

ERFORMANCE OBJECTIVE: Laminate a picture using the small Seal-Lamin scraps you have accumulated.

TEP-BY-STEP PROCEDURES:

ad completely through all these structions carefully at least once fore you start this project.

Select a picture that will look good when laminated with wrinkled Seal-Lamin. Avoid pictures that have tiny details or that are too dark or too light. They do not look good when laminated with wrinkled film because you cannot see the details of the picture through the seal-lamin.
The picture should be laminated first then trimmed and mounted to a posterboard. Use the same basic procedures outlined in the Step-by-Step card for laminating with Seal-Lamin.
It is best to apply no more than 3 or 4 scraps at a time to the visual. Be sure they are well wrinkled and that all the scraps overlap each other (dull side down).
Do not stretch the Seal-Lamin too tight over the visual or the wrinkled effect can be lost during the laminating process.
Dry mount the finished laminated picture. (Dry mount tissue, or a plastic bag can also be used as dry mounting materials.)
Place the visual under a weight to cool.

LPFUL HINTS:

It is possible to vary the effect of the film over the picture depending on how much you wrinkle the Seal-Lamin (from very fine to large coarse wrinkles).

2. Pictures of grass, water, rain, furry animals, or clouds work out especially well when laminated with wrinkled Seal-Lamin.
3. You can tack small scraps to the face of the visual with just the tip of the tacking iron, however, this technique usually leaves smooth, shiny spots in the Seal-Lamin wherever the tacking iron has been used.
4. Do not use a picture with small detail.
5. Do not make scraps, but use what you can find. Save the Seal-Lamin scraps you find around the paper cutters in the waste baskets and on the floor.
6. A sheet of seal-release paper should always be used as a cover sheet whenever laminating with Seal-Lamin.
7. Try doing this project by using just the hand iron.

MATERIALS NEEDED:

Pictures to be mounted
Seal-Lamin scraps
Hot press or hand iron
Tacking iron
Mounting posterboard
Mounting tissue
Paper cutter or scissors
Seal-release paper cover sheets

EVALUATION CRITERIA:

The small scraps should be wrinkled so that they look similar. They should blend together well and add an interesting texture to the picture. The picture should still be discernible and clear. There should be no bare spots without Seal-Lamin.

WRINKLED SEAL-LAMIN SCRAPS
(Set II - Laminating - Card 19-II)

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WRINKLED SEAL-LAMIN SCRAPS
(Set II - Laminating - Card 19-II)

STEP-BY-STEP SELF-HELP CARD FOR SPRAY-PAINTED WRINKLED SEAL-LAMIN LAMINATION
(Set II - Laminating - Card 20-II)

DEFINITION: Seal-Lamin is wrinkled and then it is sprayed with paint, very lightly on the dull side, prior to being laminated over a picture.

PERFORMANCE OBJECTIVE: Mount two or three pictures and then laminate them with spray-painted wrinkled Seal-Lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture that will look good when laminated with wrinkled spray-painted Seal-Lamin. Avoid pictures that have tiny details or that are too dark or too light. They do not look good when laminated with wrinkled painted Seal-Lamin because you cannot see the details of the picture.
2. Cut a piece of Seal-Lamin that is about one inch larger and wider than the picture to be laminated.
3. Wrinkle the Seal-Lamin then take it outside, lay it on a newspaper dull side up. Spray the Seal-Lamin on the dull side very lightly from just one angle. Hold the spray paint about 12" from the Seal-Lamin.
4. When finished spraying, turn the spray can upside down and while holding it in that position, press the spray release button one or two times in order to clear the spray nozzel of any paint. If this is not done, the paint usually dries in the spray nozzel and causes clogging.
5. The picture should be laminated first, then trimmed and dry mounted to the cardboard. Use the same basic procedures outlined in the Step-by-Step card for laminating with Seal-Lamin (picture only).
6. Do not stretch the Seal-Lamin too tight over the picture or the wrinkled effect can be lost during the laminating process.
7. Place the visual under a weight to cool.

HELPFUL HINTS:

1. It is possible to vary the effect of the film over the picture depending on how much you wrinkle the Seal-Lamin (from very fine to large coarse wrinkles). In order to have small wrinkles, you will need to roll the Seal-Lamin like a ball in the palms of your hands for at least two minutes.
2. Pictures of grass, water, rain or clouds look good when laminated with spray painted wrinkled Seal-Lamin.
3. There is also a special matte Seal-Lamin that may work better with certain pictures. The matte has a dull surface rather than the regular glossy shine. Matte Seal-Lamin costs about twice the cost of regular Seal-Lamin however.
4. The color of spray paint you use should blend with the picture. For example, white or silver paint with snow or water scenes. Gold or silver with sun or moon pictures. Pink with flowers, etc.
5. If you don't have spray paint, use an old toothbrush. Dip it into water-poster paint and then brush, flip or spray a little color onto the laminating film. Color could also be blotted onto the film with a sponge.
6. Always keep the color on the film to a minimum. It should be just a HINT of color.
7. Try this technique using your hand iron.
8. Sprayed wrinkled Seal-Lamin can also be mounted onto a poster-board and used as a base upon which a cutout picture is mounted or it can be used as a border around a picture.

STEP-BY-STEP SELF-HELP CARD FOR PICTURE RESTORATION
(Set II - Laminating - Card 21-II)

DEFINITION: Picture Restoration is the process of repairing, restoring, salvaging and preserving an old picture that is usually damaged, torn, wrinkled dogeared, or brittle

PERFORMANCE OBJECTIVE: Select a damaged picture that you desire to keep and use. Follow the picture restoration techniques and repair and preserve the visual.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select an old or damaged picture that is still useful to you. It can be torn, dogeared, have pinholes in the corners, cracks, missing color, smears, folds or creases or even a missing part of the picture. The reason for selecting a picture with defects such as those described is to give you a challenge in using various materials and techniques that you have learned to use in order to restore, repair and preserve visuals.
2. If necessary, clean the picture with an eraser or with mild detergent and water and a sponge.
3. After cleaning with water, let the picture dry thoroughly. A damp visual should be placed between news print or paper towels and placed under some weight and let it dry overnight. When dry, you can place the picture in the hot press between clean news print or typewriting paper and then press it to remove some wrinkles.
4. It is not unusual for the picture to retain wrinkles so don't worry about them.
5. Repair the picture. Use crayons, chalks, colored pencils, etc., in order to touch up missing color in lines, folds, creases, cracks, or missing parts of the picture. Sometimes rubbing the applied color with the tip of your finger can blend the touch-up marks more evenly into the picture.
6. Cut a piece of Seal-Lamin about an inch longer and wider than your picture. Wrinkle the Seal-Lamin so it has many small fine wrinkles in it.
7. In some cases you may desire to use a little grated crayon, or an additive mount or the manipulation mount technique on the visual before you cover it with the wrinkled Seal-Lamin.
8. Use the techniques outlined in the Step-by-Step self-help cards that describe laminating with wrinkled Seal-Lamin.
9. After the picture is laminated with the wrinkled Seal-Lamin, you will notice that many of the imperfections, including the wrinkles in the original picture have been camouflaged. Apply dry-mount tissue to the picture, trim, and then mount it to a posterboard.

HELPFUL HINTS:

1. If a part of the picture is missing or there is a hole in the visual, rubber cement a patch to the back of the picture. In most cases the picture patches should be made from the same type of paper and the same color as the pictuae. Sometimes a large picture patch the same size as the whole visual can be attached to the back of the picture being repaired.
2. Select a picture that does not have small detail or printed material that needs to be read because the wrinkled Seal-Lamin

Card 21-II (cont.)

Helpful Hints (cont.)

which is used in most cases to laminate the finished visual often makes printed messages or small picture details difficult to view under the wrinkled Seal-Lamin.

3. In some cases small patterns found in printed self-adhesive papers can be cut out and attached to the picture either prior or after laminating the visual. Items such as stars, designs, flowers, insects, animals, plants, etc., are readily available on printed papers and they have their own self-adhesive so they are very easy to trim and apply to a visual as a picture additive.
4. Sometimes rubber cementing the finished mounted picture to a second cardboard, leaving another small border, adds additional interest, color contrast, and support to the visual.

MATERIALS NEEDED:

An old but useful picture
Crayons, colored pencils or chalk
Grated crayon
Cleaning materials
Seal-Lamin
Tacking iron
Hot press
Mounting posterboard
Scissors
Seal-release paper

EVALUATION CRITERIA:

The picture should be neat and clean. It should be difficult to see any prior defect in the finished picture. The wrinkles in the Seal-Lamin should be very fine.

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PICTURE RESTORATION
(Set II - Laminating - Card 21-II)

PICTURE RESTORATION
(Set II - Laminating - Card 21-II)

CUT... MOVE TO PROPER CARD

Card 25-II (cont.)

3. In some situations you may want to spray paint the dull side of the seal-lamin with just a hint of color prior to laminating it over the surface of the cards.
4. Sometimes a little glitter or grated crayon can be used prior to laminating.
5. Eventually you may want to make a set of four matching placemats.

MATERIALS NEEDED:

Old or used Christmas cards or special occasion cards
Mounting tissue (MT5)
Posterboard
Seal-lamin
Hot press or hand iron
Tacking iron
Seal-release cover sheet
Scissors or paper cutter
Other special items

WHY MAKE A PLACEMAT?

1. It is a technique of using up some of those old cards or post cards that you have around the house.
2. The placemat can be a useful colorful and creative item to use at your dining table.
3. Different types of placemats can be made for special holidays or special occasions.
4. Some placemats can be used very effectively as a visual that you can hang on the wall. A wall hanging does not need to be laminated on the back.
5. Sets of placemats can be made for gifts.

EVALUATION CRITERIA:

The individual cards should all be dry mounted flat to the posterboard with no air bubbles or dry mount tissue showing around the edges. There should be no air bubbles in the seal-lamin lamination over the cards. A table placemat should be laminated on the back.

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GREETING CARD PLACEMAT
(Set II - Laminating - Card 25-II)

GREETING CARD PLACEMAT
(Set II - Laminating - Card 25-II)

STEP-BY-STEP SELF-HELP CARD FOR TEXTURED LAMINATION (Set II - Lamination - Card 22-II)

DEFINITION: Textured Lamination is the process of imprinting upon the surface of the laminating film a design, a pattern or various types of textures through the use of heat and pressure.

PERFORMANCE OBJECTIVE: Make several Seal-Lamin laminated pictures using different textured materials.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Follow the laminating procedures as outlined in previous Step-by-Step cards up to the step of placing the laminated visual into the hot press.
2. Choose a texture that will add to or blend effectively with your visual (lace, sandpaper, netting, embossed paper, dried leaves, door screen, string or thread, patterned fabrics, etc., etc.). (all items are thin and flat but have some design, pattern and texture that can be pressed into the surface of the pliable heated Seal-Lamin.
3. Place the selected texture on top of the Seal-Lamin (texture or pattern facing the Seal-Lamin). Place visual, Seal-Lamin and texture in between seal-release cover sheets and into the hot press.
4. Set the hot press at laminating temperature (225^{0} for new Seal-Lamin, 270^{0} for old Seal-Lamin). Leave in the press for 30 seconds because it takes longer for the heat to reach the Seal-Lamin when the textured material is on top of the laminating film.
5. Remove from the press and place under a weight as the picture cools.
6. Remove the textured material and the imprint should be discernable in the surface of the Seal-Lamin.

HELPFUL HINTS:

1. If you select an appropriate texture, it can add to the finished visual. For example: a leaf imprint in the Seal-Lamin over a fall picture; a dried flower imprint in the Seal-Lamin over a picture of flowers; a net texture over a sea coast fishing picture; a cutout paper snowflake imprint over a snow-winter picture. Think, Experiment, Be Creative.
2. String or thread can be used to write out a simple message that will be pressed into the Seal-Lamin.
3. Some textures are used just for the design or effect they make.
4. Thicker texture materials may take as long as a minute in the hot press in order to imprint into the Seal-Lamin.
5. Try this same technique using clear self-adhesive plastic in place of Seal-Lamin. It takes less time in the hot press.
6. Try these techniques using your hand iron.

MATERIALS NEEDED:

Pictures
Seal-Lamin
Texturing materials
Hot press
Seal-release paper
Weights for cooling

EVALUATION CRITERIA:

The texture or design in the Seal-Lamin should be clear and easily discernable. The texture should not detract from your picture but rather enhance the finished project.

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TEXTURED LAMINATION
(Set II - Lamination - Card 22-II)

TEXTURED LAMINATION
(Set II - Lamination - Card 22-II)

STEP-BY-STEP SELF-HELP CARD FOR PRINTED PLASTIC OVER PICTURE UNDER SEAL-LAMIN
(Set II - Laminating - Card 23-II)

DEFINITION; Printed plastic is available from many sources. The colored printed plastic is laid over the face of a picture and then held flat and in place by laminated seal-lamin. This combining technique can produce interesting and creative visuals.

PERFORMANCE OBJECTIVE: Laminate one or two pictures with printed plastic over the picture under seal-lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. Select some printed plastic either in a sheet or in cutout pieces.
2. Lay them on top of a related picture. On top of all this place a sheet of seal-lamin which covers the entire picture.
3. Place all these items, with the seal-lamin on top, inside a seal-release cover sheet. Place the cover sheet inside the hot press for 20 seconds. (Set at 225°)
4. When the cover sheet is removed from the press place under weights to cool.
5. Remove laminated visual, attach MT-5 to the back, then trim and mount the laminated picture to posterboard.

HELPFUL HINTS:

1. Printed plastic is available from many sources. There is opaque printed plastic and transparent printed plastic. (Printed plastic rain bonnets, bread wrappers, vegetable and produce bags, and many food and clothing items are packaged in printed plastic bags which have designs or pictures. One of the best sources for creative printed plastic are the wrappers on toilet tissue.
2. In many cases laminating with wrinkled seal-lamin adds to the finished look of the visual.
3. Try to coordinate the printed plastic with the picture. For example:
   ... printed plastic flowers over a picture with flowers
   ... printed children's faces over a picture with children
   ... printed plastic animals over a landscape
   ... etc., etc.
4. Check the placement of the printed plastic over the picture. There should be color contrast.

MATERIALS NEEDED:

Seal-lamin
Hot press
Tacking iron
Mounting tissue
Printed plastic (sheets or cutouts)
Seal-release cover sheets
Posterboard
Scissors

EVALUATION CRITERIA:

The printed plastic that is added over the base picture should not blot out the basic picture but rather it should add and relate to the finished visual. The seal-lamin that holds the plastic to the picture should be well laminated with no bubbles.

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PRINTED PLASTIC OVER PICTURE
UNDER SEAL-LAMIN
(Set II - Laminating - Card 23-II)

PRINTED PLASTIC OVER PICTURE
UNDER SEAL-LAMIN
(Set II - Laminating - Card 23-II)

STEP-BY-STEP SELF-HELP CARD FOR LAMINATING WITH THICK, HEAVY-WEIGHT SEAL-LAMIN
(Set II - Laminating - Card 24-II)

DEFINITION: Thick, heavy-weight seal-lamin refers to the (5), (10) and (15) mil tough polyester laminating film that is produced by Seal Co. In contrast, the regular weight seal-lamin that is normally used is only 1.5 mil (1 1/2). Like regular seal-lamin the dull side of the film has a special adhesive coating.

PERFORMANCE OBJECTIVE: Laminate a picture or some special visual. Also, make one or two other special items using the thicker, heavy-weight seal-lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. The type of visuals that you should laminate with the thick, seal-lamin are: a document you wish to preserve, a certificate for some achievement, an important family or personal written record (a newspaper clipping concerning an important event). Any important printed material that would otherwise deteriorate if not preserved.
2. The hot press should be set at 260° for this type of seal-lamin. Let it warm up for about 20 minutes before using. Adjust the press if need be so that there will be good, firm pressure for this project.
3. Select an item or two to be laminated with 10 mil seal-lamin. (Laminate only one side if you are going to dry mount it to a posterboard or you can laminate both sides if you do not mount it to a backing.)
4. Do not trim your visual until after it is laminated.
5. Cut a piece of thick, heavy-weight seal-lamin just a tiny bit larger than the visual. Lay the seal-lamin dull side down on top of the visual and then place inside seal-release cover sheets. (Cover sheets must be under and over the visual.)
6. Close the hot press for 60 to 80 seconds. The thick, heavy seal-lamin needs more time to laminate because of its thickness.
7. Remove from press and let cool under weights. Do not bend or flex the visual when hot.
8. If there are still bubbles or places that have not sealed, return to the hot press for another 30-40 seconds.
9. When completely laminated, tack dry-mount tissue to the back of the visual, trim the picture and tissue, then dry mount to a piece of posterboard in the hot press. (In a seal-release cover sheet.)
10. If you are going to laminate your visual on both sides, then cut two pieces of thick, seal-lamin and repeat the laminating steps doing only one side at a time in the hot press.

- -

TRY LAMINATING SOME SMALLER ITEMS:

11. Wallet size identification cards, luggage tags, personal item identification tags, certain types of photographs, rigid free-standing displays and placemats.
12. Many creative game pieces can also be made (for teacher-produced instruction games) from thick, heavy-weight seal-lamin by laminating two pieces together.
13. When making game pieces or identification tags use a permanent felt marker and write or color on the dull side of one piece of the thick seal-lamin and then laminate the second piece on top. With this procedure there is no way to smear the project.

HELPFUL HINTS:

1. Try using the hot press and the hand iron for these projects. With practice you should be able to effectively use these two techniques for laminating. The wizard laminator does a fair job with the 5 mil seal-lamin but use only the hot press for the 10 or 15 mil seal-lamin.
2. The 10 mil seal-lamin will work best for the projects described in this step-by-step card, however, there are times when the (thinner 5 mil) or the (thicker 15 mil) seal-lamin may be more appropriate for a particular project.
3. You can also make an excellent translite with this type of seal-lamin (check the translite step-by-step card for directions.)
4. By laminating two sheets of the thick, heavy seal-lamin together you can make simulated glass. It is not as clear as glass, however, but it can be trimmed to size and used in a frame.
5. There are many items that can be laminated on both sides and used in making very effective and creative hanging mobiles.
6. Thick, heavy-weight seal-lamin also comes in both gloss and matte finishes.
7. Thick, heavy-weight seal-lamin can also be used as a replacement for breakable glass when framing (one single unlaminated sheet).
8. The thick seal-lamin is available in rolls 12" wide x 50' long or in rolls 24" wide x 50' long.
9. The sponge pad in the hot press should also be warm for this project. If the hot press has been in use, the pad will be hot; however, if need be, warm up the sponge pad by closing the press for two minutes. Place a sheet of seal-release paper over the pad before closing; this will keep the pad clean in case there is any adhesive stuck to the top of the metal platen in the hot press. Adhesives from MT5, foto flat, chartex and seal-lamin can stick to the platen if care is not taken in always using the proper size cover sheet in the press.
10. VERY IMPORTANT: Thick, heavy-weight seal-lamin has a definite curl in it as it comes from the roll. In order to remove this curling, place the piece of seal-lamin on a piece of seal-release paper inside the open hot press (dull, adhesive side up). DO NOT CLOSE THE HOT PRESS on the film. The reflected heat from the metal platen and the pad will cause the thick seal-lamin to completely uncurl and lay flat ready for use.

MATERIALS NEEDED:

Thick, heavy-weight seal-lamin
Hot press
Hand iron
Posterboard
Dry-mount tissue (MT5)
Scissors
Pictures and other visuals
Tacking iron
Seal-release paper
Seal weights

EVALUATION CRITERIA

The finished items should look as if they were professionally laminated and mounted; no smears; edges trimmed evenly; corners rounded; lettering neat, clean, sharp and readable; no bubbles in laminating.

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THICK, HEAVY SEAL-LAMIN LAMINATING
(Set II - Laminating - Card 24-II)

THICK, HEAVY SEAL-LAMIN LAMINATING
(Set II - Laminating - Card 24-II)

STEP-BY-STEP SELF-HELP PROCEDURES FOR MAKING A GREETING CARD PLACEMAT
(Set II - Laminating - Card 25-II)

DEFINITION: This table placemat can be made by using old Christmas cards, birthday, anniversary, baby shower, or special occasion cards or even post cards. Usually ten to fifteen cards are used per placemat.

PERFORMANCE OBJECTIVE: Make one or more laminated placemats approximately 12"x18" or slightly larger. Each placemat should be made from a composite of related cards.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. This project is designed to utilize old or used Christmas cards, or special occasion cards, or post cards. Select about 20 cards that are related some way. If they vary in size and shape, this adds increased interest and creativity to your project.
2. Cut a posterboard base to the size and shape you desire for the finished placemat. In most cases it will be oval, round or rectangular in shape.
3. Do not trim the cards! Arrange the cards so that they will completely cover the surface of the cardboard base.
4. When you feel you have selected the appropriate size and number of cards and have in mind the tentative arrangement of the cards, then tack mounting tissue to the back of each card that is to be used. (Use a tacking iron or a hand iron set at a temperature a little above medium.)
5. Again arrange the selected cards on the cardboard base but this time trim them so that they will butt (edge-to-edge) and not overlap. As you trim the cards be careful so that the mounting tissue is exactly the same size and shape as the card to which it is attached.
6. Tack each card to the base posterboard while holding each card in its proper place. (Use a seal-release cover sheet to protect the surface of the cards from being stained by the tacking iron or the hand iron.)
7. Place a clean cover sheet (seal-release paper) over the entire placemat and place the whole card into a pre-heated hot press for 15 seconds (set at 225°). A hand iron can also be used, but have the temperature control set at wool or low cotton.
8. Sometimes different cards vary in thickness, thus they all may not adhere at the same time. You may need to apply extra heat and pressure to some individual cards. Be sure to use a cover sheet at all times.
9. When all cards are securely mounted to the base posterboard, cover the entire placemat with a single sheet of seal-lamin.
10. A table placemat should also be laminated on the back of the posterboard in order to protect the finished visual from any spilled liquid when using them at the table. Laminating on both sides of the placemat also helps it to lay flat and keeps it from curling or warping.

HELPFUL HINTS:

1. Seal Co. does make a matte seal-lamin and seal-lamin in several thicknesses.
2. Sometimes you may want to wrinkle the standard seal-lamin before placing over the placemat.

STEP-BY-STEP SELF-HELP CARD FOR HOT PRESS ART LAMINATING (PART A)
USING GRATED CRAYON (Set II - Laminating - Card 26-II)

DEFINITION: Grated crayon laminating refers to the small particles of crayon that are used as a creative coloring technique. It is placed around a picture prior to laminating the visual with seal-lamin.

There are additional miscellaneous projects outlined in (Part B) of this step-by-step card also dealing with Hot Press Art Laminating.

PERFORMANCE OBJECTIVE: Do at least two examples of the grated crayon hot press art project described in this step-by-step self-help card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a picture and dry mount it in the center of a posterboard leaving about a 2" border all around the picture (use MT5).
2. Next place the mounted picture inside a NEWSPRINT cover sheet. (Do not use a seal-release cover sheet for this project.)
3. Now spread small particles of different colored crayons very sparingly around the picture and onto the border of the posterboard.
4. Cover the picture, the crayon and the whole card with a sheet of seal-lamin that is cut just a little larger than the posterboard. Close the newsprint cover sheet over the seal-lamin and place all this in the hot press. Be careful not to tip the card or else the loose grated crayon will spill on to the pad in the press.
5. You can laminate with plain seal-lamin or with wrinkled seal-lamin.
6. Laminate in the hot press for 15 seconds at 225°.
7. Remove and place under a weight to cool. Trim the posterboard if needed and then the laminated picture is completed.
8. Throw away the Newsprint because it will usually have crayon grease spots on it. This is why you NEVER USE SEAL-RELEASE PAPER FOR THIS PROJECT.

HELPFUL HINTS:

1. The best way to make grated crayon is to use a little pencil sharpener. Keep the crayon colors separated.
2. Never use a lot of crayon. It would just melt into a big messy blob and distract from your picture.
3. Choose crayon colors that will harmonize with your picture.
4. In some cases the grated crayon might be put over the picture for special effects (before it is laminated).
5. Grated crayon can also be used by itself to create a design or a melted crayon picture. (Laminated with seal-lamin over all parts.)
6. As time passes, the greasy crayons bleed through the picture to the back of the posterboard and will stain other pictures that are stored near it. To avoid this, also laminate the back of this picture.
7. Never use the Wizard laminator for this project.

STEP-BY-STEP SELF-HELP CARD FOR HOT PRESS ART LAMINATING (PART B)
MISCELLANEOUS PROJECTS (Set II - Laminating - Card 27-II)

DEFINITION: Hot Press Art Laminating is an ART category that includes several creative and interesting laminating techniques for creating artistic projects. The hot press or the electric hand iron can be utilized when laminating these projects with seal-lamin film.

PERFORMANCE OBJECTIVE: Do at least three of the hot press art lamination projects described in this step-by-step self-help card. All projects must be laminated with seal-lamin film.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. HAND DRAWING ON SEAL-LAMIN
   a) On the dull side of the seal-lamin you can draw a picture, a design or reverse lettering prior to laminating the plain or wrinkled seal-lamin down to a posterboard or over foil or over a colored wash.
   b) This technique can be varied somewhat by laminating the hand-drawn seal-lamin down over a picture. The ink drawing and the picture should complement each other. (Use black or colored felt markers.)
2. PAINTED SEAL-LAMIN ON POSTERBOARD
   a) Cut a piece of seal-lamin 11"x14". On the dull side you can either: spray paint it, sponge paint onto it, use a paint brush, or wipe ink or paint on with a cotton swab.
   b) You may use clear or wrinkled seal-lamin for this project.
   c) Laminate the painted seal-lamin down to a 11"x14" posterboard. This makes a colorful base upon which a smaller lettered message or picture can be rubber cement mounted or else dry mounted with foto flat which will hold well to the surface of seal-lamin.
3. SEAL-LAMIN STAIN GLASS WINDOW
   a) Cut a piece of seal-lamin 9"x11". On the dull side paint some random geometrical shapes of various sizes and colors using wide tip felt markers. (You can draw a picture instead of just geometrical shapes.)
   b) Use the black, wide tip felt markers to fill in a black 1/4" line between and around the other shapes (or picture parts).
   c) Cut a second sheet of seal-lamin 9"x11" and laminate it to the sheet that has been colored (dull side to dull side).
   d) The finished laminated stain glass window is rigid enough that it can be mounted on a window for display.
   e) With all felt markings inside the two sheets of seal-lamin (laminated face-to-face), there is no chance of smearing.
4. SERENDIPITY TISSUE LAMINATION
   a) Cut 2 pieces of 9"x11" seal-lamin. Wrinkle them both so that they will have very fine wrinkles.
   b) Tear small pieces of various colored paper tissue and using the tacking iron tack the pieces of tissue to the dull side of one piece of the wrinkled seal-lamin until the whole surface is covered with tissue. The tissue pieces can overlap a tiny bit.
   c) Now laminate the second piece of wrinkled seal-lamin over the top of the pieces of tissue.
   d) Use a seal-release cover sheet. Put in the hot press for 30 seconds. Remove and place under weight to cool.
   e) This finished project can be displayed in a window, or several panels can be used in a lamp shade, or used in a mobile, or a larger section can be made into a very creative book cover.

Step-by-Step Procedures-conc

5. COLORED TISSUE PAPER PICTURE OR DESIGN
   a) On a posterboard 11"x14" or smaller, sketch with a pencil a design or a simple picture.
   b) Cover the surface with white glue and then tear small pieces of colored tissue and create the design or picture by smoothing the tissue onto the glue.
   c) Use different colors of tissue and use more glue if needed. When you are satisfied with the design or picture let it set over night so that all the glue thoroughly dries.
   d) You may need to sketch in a few lines using felt markers over the top of the dried tissue (in order to create depth, shading, shapes, size, emphasis, picture elements, details, patterns, etc.).
   e) Laminate over the dry-tissue picture or design using wrinkled seal-lamin. This type of laminating gives a finished look and an interesting texture to the visual.
6. BOOK MARKS
   a) Select material that would make appropriate bookmarks. (About 1 1/2" to 2 1/2" wide by 8" long.)
   b) They can be made from greeting cards, ribbon, construction paper, wide lace, wrapping paper, scraps from old wall paper books, printed self-adhesive paper, shelf paper, fabrics.
   c) Laminate both sides. These make a nice inexpensive gift or remembrance and they are a project your students can produce for special occasions.
   d) Lettering can be added prior to laminating (free-hand lettering with pen and ink or felt markers, rubber stamps, stencil, dry transfer, or cut out letters).

HELPFUL HINTS:

1. Try doing these hot press art projects by using an electric hand iron (always use seal-release paper as a cover sheet).
2. With some of these projects you may want to substitute the thick, heavy-weight seal-lamin in place of the regular seal-lamin.
3. Be creative. Seal-lamin is a versatile laminating film and lends its durability and ease of use to numerous creative projects.
4. Clean up working areas when finished.

MATERIALS NEEDED:

Visual materials for projects selected
Seal-lamin
Hot press
Tacking iron
Scissors or paper cutter
Seal-release cover sheet
Seal weights
Mounting tissue (MT-5) (foto flat)
Felt markers
White glue
Plus other special materials for projects selected.

EVALUATION CRITERIA:

All laminated projects should be well done with no bubbles or loose edges. (neat, clean professional looking). Projects should be useful and creative.

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HOT PRESS ART LAMINATION (PART B)
MISCELLANEOUS PROJECTS
(Set II - Laminating - Card 27-II)

HOT PRESS ART LAMINATION (PART B)
MISCELLANEOUS PROJECTS
(Set II - Laminating - Card 27-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING TRANSLITE PICTURES
(Set II - Laminating - Card 28-II)

DEFINITION: A Translite is a visual very similar to a Transparency but it is usually more opaque. A translite is made from one side of a split page that still has a thin coating of paper fiber on the back, or it is made from a picture transfer that is backed with a sheet of thin white typing paper. When this visual is hung in a window, the filtered light shines through the white backing and illuminates the picture. The term Translite refers to a visual that is thin enough that light can pass through it.

PERFORMANCE OBJECTIVE: Make a Translite and then mount it on a window so it can be illuminated for viewing.

STEP-BY-STEP PROCEDURES:

Read completly through all these instructions carefully at least once before you start this project.

1. Select a picture that you think would look good as a Translite. (Seasonal or holiday pictures, etc.)(8"x10" or 10"x12" or even larger.) This project can utilize all types of visuals, even those that are not clay-base pictures (for example, greeting cards or calendars).
2. Printing or pictures on the back of the visual must be removed by splitting the page. (Unwanted printing, pictures or excess paper needs to be removed from the back of the visual so that the light can easily pass through the thin visual from behind without showing unwanted lines or pictures that would distract.)
3. You can also make a translite by making a picture transfer but do not remove the extra paper fibers or white clay coating from the back because this material is needed in order to keep the picture slightly opaque so it will diffuse the light as it passes through the visual. A picture that has not had the extra paper removed from its back remains too opaque to be an effective translite.
4. In order to split a page or make a seal-lamin picture transfer, follow the procedures outlined in previously learned techniques.
5. Try laminating the picture with either the 10 mil or 15 mil seal-lamin which are heavier and thicker than the standard regular seal-lamin and work especially well for this project because the Translite will be more rigid, easier to handle and use and easier to store with less damage.
6. After the picture or card is laminated, place it in warm water containing a few drops of detergent or a little Seal Tonic which also acts as a wetting agent. This promotes the soaking and loosening of the paper from the laminating film. Let it soak for about 10 to 20 minutes.
7. After the excess paper is soaked loose a white clay residue remains on the film if clay-based pictures are used or if non-clay-based pictures are used, there is usually a considerable amount of paper fibers still remaining on the laminating film that do not soak loose. When making a Translite, the clay or paper fibers DO NOT NEED TO BE REMOVED.
8. When the Translite is dry, mount it in a pre-made transparency frame or in a frame made out of posterboard. The Translite can then be displayed by taping it to a window or it can be mounted in a home-made light box. Tape the translite to the open end of a small cardboard box containing a small 10 or 15-watt bulb that will illuminate the Translite from behind. A series of Translites can also be mounted as panels on a lamp shade.

Card 28-II (cont.)

HELPFUL HINTS:

1. Try making different types of Translites from various materials. A Translite can also be made from printed or clear plastic film, or by making a picture transfer onto Chartex. A Chartex picture transfer is an excellent Translite.
2. Commercial Translites are used a great deal in advertising and in commercial and professional displays and presentations.
3. Many calendar pictures, greeting cards, and Christmas cards are non-clay-base visuals that can be used to make Translites.
4. Be certain that there are no bubbles in the seal-lamin when laminating.
5. If you use the heavy 10 and 15 mil seal-lamin, it is rather thick and curls easily. It needs to be preheated in an open hot press in order to allow it to uncurl so that it will lay flat as you laminate with it.
6. Review the basic laminating and splitting a page procedures as outlined in the basic step-by-step self-help cards.
7. Always use a seal-release paper as cover sheets when laminating.
8. If the regular seal-lamin is used for the translite, it is best to mount it in a posterboard frame or a premade transparency frame because the translite will be rather flimsy by itself.
9. If the heavier seal-lamin is used, set set the hot press at 260°.
10. Remember a Translite is NOT a transparency.

MATERIALS NEEDED:

Pictures (clay-base or non-clay base)
Seal-lamin (regular or thick)
or clear plastic film
Hot press or hand iron
Seal-release paper
Sink or pan with water
Detergent or Seal-Tonic
Chartex (optional)
Masking tape
Transparency frames or posterboard

CUT... MOVE TO PROPER CARD

EVALUATION CRITERIA:

All parts of the Translite should be clear and discernable and without irregularities and scratches when illuminated from behind. There should be no air bubbles in the Translite. It should lay flat and not curl.

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TRANSLITE PICTURES
(Set I - Laminating - Card 28-II)

TRANSLITE PICTURES
(Set I - Laminating - Card 28-II)

CUT... MOVE TO PROPER CARD

Card 26-II (cont.)

MATERIALS NEEDED:

Pictures for mounting
Grated crayon
Seal-lamin
Hot press
Tacking iron
Scissors or paper cutter
Newsprint cover sheets
Seal weights
Mounting tissue (MT-5)

EVALUATION CRITERIA:

All lamination should be neat, clean and well done with no bubbles or loose edges. This project should be neatly laminated on the front and the back of the posterboard. The melted crayon should add to and not detract from your visual.

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HOT PRESS ART LAMINATING (PART A)
Using Grated Crayon
(Set II - Laminating - Card 26-II)

HOT PRESS ART LAMINATING (PART A)
Using Grated Crayon
(Set II - Laminating - Card 26-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A COLORED CELLOPHANE STAIN GLASS WINDOW
(Set II - Laminating - Card 29-II)

DEFINITION: A colored cellophane stain glass window is an art project that can simulate, to some degree, an actual stain glass window. The finished product is made to be displayed and illuminated in a larger window.

PERFORMANCE OBJECTIVE: Make one or two creative cellophane stain glass windows following the procedures outlined in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. A stain glass window design can be made from random scraps (in size and color), or the window can be made by following a carefully planned design or picture. (Try making one of each.)
2. For this project design the size of the visual so it will fit inside the standard overhead projector transparency mount. Make a pencil sketch of your design on a piece of typing paper (8 1/2"x11"); the size of the opening in the transparency frame is (7 1/2"x9 3/4").
3. Cut a sheet of clear self-adhesive plastic film the size of an overhead projector transparency and mount it into the transparency frame with masking tape. Work in a clean, lint-free area because many things can stick to the exposed clear adhesive plastic as you proceed with this project.
4. Lay your pencil sketch (that you made on the typing paper) onto a flat surface. Now place the mounted clear plastic film (sticky side up) over the sketch. Adjust and center the sketch so that it shows through the plastic.
5. With the drawing beneath, but showing through the plastic, you have a guide to follow as you now place pieces of colored cellophane on top of the sticky clear plastic film. Cut the cellophane so that the pieces will come close together and almost touch. You should leave about 1/8" space between each piece of cellophane. (Do not overlap the pieces.)
6. When all pieces of cellophane have been cut and put in place onto the sticky film and all parts of the design are filled in, the next step is to place a sheet of clear acetate (8 1/2"x11") over the top of the cellophane scraps and then anchor it down with masking tape to the transparency frame. The little exposed sticky strips on the plastic film that are between the cellophane pieces will also stick to the clear acetate sheet and this will help keep the cellophane in place and anchored down flat.
7. A thin black line can be drawn onto the acetate sheet between the pieces of cellophane. (A permanent felt marker should be used.)
8. The black lines between the cellophane scraps gives a finished stain glass look to the visual as it is projected onto a screen using the overhead projector, or as it is displayed in a window or in a light box.

HELPFUL HINTS:

1. The simulated stain glass window in a transparency frame is a good size for an example that can be placed in this step-by-step card but after you have had the basic experience with this size you may want to try something a little more creative and innovative with a larger size simulate stain glass window.

Helpful Hints-concl.

2. This stain glass window technique can also be so designed in shape and size that it could fit special window sizes, or be used as panels in a lamp shade, or be used in an illuminated light box as a translight. (Read the step-by-step card for making a translight.)
3. Larger projects can follow the same steps, however, large sheets of clear cellophane will need to be used in place of the small acetate sheet that was used to hold the cellophane in place and to protect it. (The clear self-adhesive plastic film comes in 18" wide rolls and can be purchased by the yard.)
4. This stain glass window art project is especially popular just prior to Christmas, however, it is a technique that could also be used at Easter, Valentines Day, Halloween or any time of the year.
5. Thin black tape strips (Chart-Pak tape 1/8" wide) can be used instead of using the permanent black felt marker (especially when straight lines are needed).

MATERIALS NEEDED:

Clear self-adhesive plastic film
Assorted colors of cellophane
Transparency frame
Masking tape
Permanent black felt marker
Sheet of typing paper
Scissors
Clear acetate film (8 1/2"x11")
Black tape (1/8" wide, Chart-Pak tape)

EVALUATION CRITERIA:

This finished art project should be creative, clean, and neatly done. The taped or drawn lines between the pieces of cellophane should be even in width, with sharp edges and no smearing.

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COLORED CELLOPHANE STAIN GLASS WINDOW
(Set II - Laminating - Card 29-II)

COLORED CELLOPHANE STAIN GLASS WINDOW
(Set II - Laminating - Card 29-II)

CUT... MOVE TO PROPER CARD

MATERIALS NEEDED:

Pictures
Letters (pre-cut or hand made)
Thick posterboard (16 to 24 ply)
Seal-lamin
Dry-mount tissue (MT-5)
Hot press
Tacking iron
Scissors
Wood for framing
- - - - - - - - - - - - - - - - - - - -
Resin for laminating
White glue for laminating
Wood for mounting picture
- - - - - - - - - - - - - - - - - - - -
Vacuum form machine
vacuum form plastic sheet
3-D-items for molds
Water-proof paints and brush

EVALUATION CRITERIA:

All visuals for outdoor use should be sealed against moisture and securely fastened to a well-made frame. Paints used should be water proof.

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MAKING OUTDOOR VISUALS
(Set II - Laminating - Card 30-II)

MAKING OUTDOOR VISUALS
(Set II - Laminating - Card 30-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING OUTDOOR VISUALS
(Set II - Laminating - Card 30-II)

DEFINITION: Special laminating, mounting and display techniques are utilized in order to prepare visuals for use out of doors where they will be subject to moisture and changes in temperature.

PERFORMANCE OBJECTIVE: Make at least two of these visuals for outdoor use as described in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. MOISTURE-PROOF PICTURE OR LETTERED SIGN
   a) Pre-dry picture and posterboard in order to remove all moisture.
   b) Attach MT-5 to picture, trim, and then mount to heavy 24-ply chipboard (a cardboard)(the thicker cardboard resists warping).
   c) Next, thoroughly laminate the front and the back and the edges of the picture and the thick cardboard. This should keep all moisture out of the cardboard and picture.
   d) The thick laminated picture can now be mounted in a rustic frame for outdoor use.
   e) A lettered sign can also be made following these same steps. (Letters can be precut, rubber stamped, sprayed, or cut out of colored or printed paper.)
   f) A lettered sign can also be made by spray painting letters directly onto wood and then coating them with clear acrylic plastic.
2. RESIN OR PODGE LAMINATED VISUALS
   a) Pictures can be mounted to a wooden board with a clear resin and then when dried covered with one or two coatings of clear resin plastic.
   b) Or pictures can be mounted to a wooden board with a coating of white glue and then when thoroughly dry, three to five thin coats of white glue podge can be coated over the wood and picture. Each coating must dry over night before the next coat is applied.
3. VACUUM FORMED SIGNS
   a) This project utilizes a "vacuum former machine" that heats a sheet of 10 mil plastic film that is 14" x 20".
   b) When the plastic sheet is hot and plyable it is sucked down by a vacuum over picture or letter molds which then form into the soft, hot plastic. As the plastic cools it retains its new molded shape.
   c) Picture molds, models, or dimentional letters, or many other dimentional items can be used in the machine in order to form and make a three-dimentional plastic sign.
   d) The embossed, raised letters or pictures can then be colored with outdoor paints or with permanent felt tip markers.
   e) Look at examples of vacuum formed signs and if a machine is available, make a creative visual for outdoor or indoor use.

HELPFUL HINTS:

1. In most cases the seal-lamin laminating film can be used wrinkled as well as plain.
2. Other additives such as dried leaves, flowers, and grass can be added on top of a picture before it is laminated. (When using these additives use wrinkled seal-lamin.)
3. When using resin plastic, remember that the liquid turns hard very rapidly so plan your project carefully.
4. All visuals should be mounted and colored so that they will resist deterioration caused by different weather conditions.

STEP-BY-STEP SELF-HELP CARD FOR LETTERING WITH PRE-CUT NUMBERS
(Set II - Lettering - Card 31-II)

DEFINITION: The purpose of this task is to letter a simple message using only three pre-cut numbers instead of 26 pre-cut letters.

PERFORMANCE OBJECTIVE: Letter a sign containing three to eight words using only the numbers (1), (0), (8).

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Choose a message that is not too long or complicated.
2. The pre-cut numbers you will use are extremely sticky so they are hard to remove if you make a mistake.
3. The number one can be used for all the straight lines in letters A,B,D,E,F,H,I,J,K,L,M,N,P,R,T,V, W,X Y,Z.
4. The number zero can be used in the letters C,D,G,J,O,P,Q,R,U.
5. The number eight can be used in the letters B,P,R,S.
6. Your lettered sign will be in bold, black, gothic letters and all in capital letters.
7. Be as accurate as you can in trimming, placing, forming and spacing the letters you make.
8. The best spacing for this project is done optically (just by looking) rather than by any mechanical means.
9. When you are satisfied with your lettered sign, laminate it with wrinkled seal-lamin which will cover and camouflage most of the lines, joinings, and overlaps in the lettering.

HELPFUL HINTS:

1. The reason for doing this project is to give you experience and confidence in creating a professional lettered visual out of limited resources. It is rather expensive to purchase 26 rolls of pre-cut letters whereas the cost of 3 rolls is minimal.
2. Additional straight-line pieces and other shapes for lettering can be cut from the trimmings and scraps that are around the pre-cut numbers.
3. If need be, a letter can be made by over-lapping smaller pieces of the lettering material.
4. Always check your spelling.
5. You may want to trim about 1/4" from the lettered posterboard sign around all four edges and then rubber cement it to a second sheet of 11" x 14" posterboard. This will add a contrasting border and reinforcement to the lettered sign.

MATERIALS NEEDED:

Posterboard (11" x 14")
Pre-cut numbers (1), (0), (8)
Straight edge
Scissors
Seal-Lamin
Hot press
Seal-release paper
Rubber cement

EVALUATION CRITERIA:

The finished sign should be neat and clean and the lettering and spacing should look professional. It should be a sign that you can use often.

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LETTERING WITH PRE-CUT NUMBERS
(Set II - Lettering - Card 31-II)

LETTERING WITH PRE-CUT NUMBERS
(Set II - Lettering - Card 31-II)

A B C D E F G

The number zero can be used in the letters (C,D,G,J,O,P,Q,R,U)

H I J K L M N

The number eight can be used in the letters (B,P,R,S)

O P Q R S T U V

Number one and straight sections in all letters where straight lines are used.

W X Y Z

THE SAMPLE LETTERS ON THIS PAGE ARE ROUGH AND UNFINISHED SO THAT YOU CAN SEE HOW THE LETTERS HAVE BEEN CONSTRUCTED. AS YOU MAKE YOUR SIGN BE MORE ACURATE AND CAREFUL IN TRIMMING AND FINISHING THE LETTERS.

STEP-BY-STEP SELF-HELP CARD FOR DRY TRANSFER LETTERING
(Set II - Lettering - Card 32-II)

DEFINITION: Dry Transfer Lettering is one of the most modern lettering techniques available. Opaque colored letters are printed onto the underside of a plastic sheet and they can be transferred to most any dry surface by rubbing on top of the letter with a smooth object, which then transfers the letter from the plastic sheet onto another surface.

PERFORMANCE OBJECTIVE: Make a lettered message consisting of at least eight words using dry transfer letters.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Purchase two sheets of the dry transfer letters (style and size) that you plan to use for this assignment.
   Sketch out on a piece of typing paper with pencil what you plan to write. (Check spelling and arrangement of words and lines, etc.)
2. Make very light pencil guidelines on the surface where the lettering is to be transferred. Then line up the guidelines on the sheet of letters with the lines you have drawn on the lettering surface. Repeat this process each time you transfer a letter and in so doing, the transferred words should be well spaced and in line.
3. As each letter is placed in position gently rub or push down on the letter so that contact can be made between the plastic carrier sheet with the letters and the surface onto which you are placing the letters. This helps keep the letter sheet from slipping as the transfer is being made.
4. Rub on top of the letters to be transferred with a dull pencil point, a ball point pen, or a burnishing stick. Be gentle, but use a firm pressure. Do not miss any thin lines or edges as you burnish.
5. As each letter is transferred, carefully lift the carrier sheet away from your lettered art work. Take care as each new letter is positioned and transferred.
6. When all letters have been transferred, remove the pencil guidelines by placing a protective clean paper over just the letters, then carefully erase the exposed pencil guidelines with a soft pencil eraser.
7. If mistakes are made, they can be corrected by using a small piece of clear plastic mending tape or masking tape. Gently press the sticky side of the tape down onto the surface of the letter to be removed and then carefully peel the tape off and the unwanted letter should be removed. A rubber cement eraser or a razor blade can also be used to make corrections.

HELPFUL HINTS:

1. When lettering onto clear acetate make pencil guidelines on white paper, then place the paper underneath the acetate and you can see the guidelines as you place the letters on the top of the acetate.
2. A clean smooth popsicle stick will make a good burnishing stick. Do not rub too hard or scratch the surface of the letters being transferred or the letters can be damaged.

3. When lettering onto paper or posterboard, the finished lettering can be protected by spraying two light coats of clear acrylic plastic spray over the visual. OR the lettered sign can be laminated with clear or wrinkled seal-lamin film (the heat will not hurt the letters).
4. Dry transfer lettering is also referred to as press type, press on, and transfer type lettering. The letters are made of carbon on wax. They are usually printed on a transparent plastic carrier sheet. Many dry transfer letters are available in black, white and a variety of colors. (Also in transparent colors for making visuals for the overhead transparency projector.)
5. Dry transfer letters can be used on paper, posterboard, wood, metal, glass, cloth, etc. They can be used for making signs, charts, posters, maps, graphs, diagrams, bulletin board labels, captions, exhibits, photographs, title and credit cards for slide sets, filmstrips, motion picture and television productions; for making transparency master sheets, art work and publications.
6. There are special dry transfer letters that are heat resistant for use in thermal equipment. Common letters can be used to make the art work for a thermal transparency master BUT that art work should be photo copied and then the photo copy used as the master.
7. Dry transfer is also available in black opaque patterns for shading, screening, and mosaic art work. Various black opaque symbols are also available on dry transfer sheets.
8. If you run out of a particular letter, you can use pieces or parts of other letters and patch and overlap them in order to make the letter that is needed.
9. The spacing of the letters needs to be done optically rather than with any mechanical device.
10. Dry transfer letters are usually available at college/university bookstores and variety stores, and places that sell school supplies or art supplies.

MATERIALS NEEDED:

Dry transfer letter sheets
Posterboard
Pencil--paper
Burnishing tool
Seal-lamin
Seal-release paper
Hot press
To make corrections:
  Razor blade
  Masking tape
  Rubber cement eraser

EVALUATION CRITERIA:

The letters that have been transferred must be neat, clean and have sharp edges. All parts of the letters must be transferred. The spacing of the letters and the words should be pleasing to the eye. The lines should be even and straight.

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DRY TRANSFER LETTERING
(Set II - Lettering - Card 32-II)

DRY TRANSFER LETTERING
(Set II - Lettering - Card 32-II)

STEP-BY-STEP SELF-HELP CARD FOR SYMBOLIC LETTERING (Set II - Lettering - Card 33-II)

DEFINITION: This is a free-hand lettering technique where the letters used in the message are arranged in size and shape so that they look like what is written, or else the ltters relate to what is written.

PERFORMANCE OBJECTIVE: Make one or two examples of symbolic lettering.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. A few examples of symbolic lettering are:
   a) the word EAT - sketched so that it looks like big bites have been taken out of the letters.
   b) the word TEETH - letters organized so that they look like teeth.
   c) the word COTTON or SOFT - written out by using actual cotton.
   d) the word FISH - written out so that it looks like a fish.
   e) the word TOGETHER - written so that the letters are squashed very close together.
   f) the word NEWSPAPER - made by tearing paper letters out of an old newspaper.
2. Make several sketches of the lettered message and then select what you think will look best and proceed with the lettering.
3. Use felt markers, or lettering pens and drawing ink for this hand-drawn lettering project.
4. When finished you can add color and laminate, if you desire, and then tack (MT-5) to the back, trim to size and shape and mount to a colored posterboard.

HELPFUL HINTS:

1. This is an interesting lettering assignment that promotes creativity, innovativeness, and perceptive abilities.
   Symbolic lettering usually creates interest wherever it is displayed.
2. Try using this assignment for special displays, or for creative writing.
3. There are dozens of clever ideas you can come up with for this assignment.
4. An important part of this project is the way you shape and trim the letters.

MATERIALS NEEDED:

Paper--pencil
Colored pencils or felt markers
Scissors
Posterboard
Hot press
Seal-lamin
Mounting tissue
Seal-release paper
Special lettering materials

EVALUATION CRITERIA:

The symbolic lettering should be creative and the meaning should be easily understood. The finished product should be well made, neat and clean.

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SYMBOLIC LETTERING
(Set II - Lettering - Card 33-II)

SYMBOLIC LETTERING
(Set II - Lettering - Card 33-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING AN OPAQUE PICTURE WITH TRANSPARENCY, A COMBINATION MOUNT. (Set II - Transparencies - Card 34-II)

DEFINITION: This type of visual is made by mounting a thermal transparency over an opaque picture. The two visuals should relate to a single theme and compliment each other.

PERFORMANCE OBJECTIVE: Make at least two of these visuals combining a transparency over a related picture.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select two visuals that relate to each other.
   a) an opaque picture no larger than 8 1/2" x 11". (color or black and white)
   b) a black-line drawing or transparency master also no larger than 8 1/2" x 11".
2. Trim and dry-mount the picture onto an 11" x 14" posterboard.
3. Make a transparency from the line drawing or use a transparency master. Either trace the line drawing onto an acetate sheet or make a thermal transparency using the thermofax machine.
4. Lay the transparency on top of the opaque picture. Both visuals should be the same size if possible.
5. Secure the transparency to the opaque picture with masking tape or cellophane tape around all four edges.
6. Cut a frame out of posterboard the needed size so that when it is fastened on the top of these two visuals it will hide and cover the tape that holds the transparency over the picture.
7. This frame can be fastened down around the picture by using two-sided tape or rubber cement.

HELPFUL HINTS:

1. If you have selected good visuals, they will blend together and add to each other.
2. For best results both visuals should should be vertical, or both horizontal.
3. Use a cutting tool and straight edge when making the frame.
4. A second sheet of posterboard can be rubber cemented to the back of your visual in order to add additional color around your picture and to make your visual more rigid.
5. Strips of posterboard, ribbon, wallpaper, or printed plastic paper can all be used to make a frame for your combination picture. Be creative.

MATERIALS NEEDED:

Pictures
Transparency master
Sheet of clear acetate or thermal acetate
Dry-mount tissue
Tape
Posterboard
Hot press
Seal-release paper

EVALUATION CRITERIA:

The two visuals should relate and complement each other in some way. The finished mounting should be neat. The frame should be professionally trimmed and mounted.

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OPAQUE PICTURE/TRANSPARENCY
COMBINATION MOUNT
(Set II - Transparencies - Card 34-II)

OPAQUE PICTURE/TRANSPARENCY
COMBINATION MOUNT
(Set II - Transparencies - Card 34-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A TRANSPARENCY/SHADOW, COMBINATION MOUNT
(Set II - Transparencies - Card 35-II)

DEFINITION: This combination mount is made by combining two identical visuals on top of each other. The first visual is dry mounted as an opaque base picture and the second visual is a termal acetate transparency that is mounted exactly over the first picture.

PERFORMANCE OBJECTIVE: Make one or two Transparency/Shadow combination mounts following the procedures outlined in this step-by-step card.

STEP-BY-STEP PROCEDURE:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a black and white picture (8 1/2"x11"). Try to find a picture with good high contrast, (sharp, clear black lines.) (Commercial transparency masters or an ink or soft pencil drawing or tracing will also be effective for this project.)
2. Use the black and white visual as a master sheet and make a sharp clear thermofax transparency. (The Thermofax transparency acetate is also (8 1/2"x11").
3. Using (MT5) dry-mount tissue, mount the picture to a posterboard. Now add a little color to the picture using colored pencils.
4. Next glue some strips of 12-ply chipboard around the edges of the mounted picture. Build up a thickness of at least 1/8" in height all around the border of the mounted picture (normal colored posterboard is 6-ply in thickness).
5. The transparency must be positioned and mounted exactly over the top of the picture from which it was made. It will be raised at least 1/8" to 3/16" in height above the surface of the base picture. The transparency should be securely taped to the top surface of the raised chipboard border that has been glued around the base picture. Tape the transparency so it is flat and doesn't sag in the middle.
6. When the transparency is mounted in place, the picture below the transparency looks like a shadow of the transparency.
7. Make and mount a posterboard frame (with the center cut out) over and around the top of the transparency. Use two-sided tape or strips of foto flat to mount the frame over the tape which is around the edges of the transparency.
8. A one-inch colored tape can be added all around the four edges of the visual in order to cover up the unfinished sides of this transparency/shadow combination mount.

HELPFUL HINTS:

1. The base picture must be dry mounted. Do not use rubber cement for any part of this project because the fumes in the rubber cement will usually fog, stain and damage the thermal transparency acetate that is mounted over the mounted picture.
2. A colored picture can be changed to a black and white picture by making a photo copy (Xerox copy) of it. Then the photo copy can be used as the master for making the Thermofax transparency.
3. This visual can be displayed in a table top easel or a hook can be attached to the back for hanging it on a wall.
4. Use the light box or light table when making a tracing of a picture. Read the step-by-step card for using a light table (in Workbook II).

Card 36-II (cont.)

MATERIALS NEEDED:

Visuals
Seal-lamin or clear adhesive plastic film
Posterboard
Dry-mount tissue (MT-5)
Hot press
Seal-release cover sheet
Sink and water
Soft sponge
Aluminum foil (optional)

EVALUATION CRITERIA:

The lift over the picture should blend together. There should be no loose edges or bubbles. The combination mount should have a professional look.

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LIFT OVER PICTURE, COMBINATION MOUNT
(Set II - Transparencies - Card 36-II)

LIFT OVER PICTURE, COMBINATION MOUNT
(Set II - Transparencies - Card 36-II)

CUT... MOVE TO PROPER CARD

Card 37-II (cont.)

MATERIALS NEEDED:

Opaque visual
Cutout visuals
Mounting board
Wax paper
Clear self-adhesive plastic film or Seal-Lamin laminating film
Hot press
Pan of water
Dry-mounting tissue
Paper cutter

EVALUATION CRITERIA:

The cutout picture transfer should relate some way to the base opaque picture. The finished project should be neat and clean. The edges of the opaque picture and the lift should match.

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CUTOUT PICTURE TRANSFER
OVER PICTURE (COMBINATION)
(Set II - Transparencies - Card 37-II)

CUTOUT PICTURE TRANSFER
OVER PICTURE (COMBINATION)
(Set II - Transparencies - Card 37-II)

CUT... MOVE TO PROPER CARD

Card 35-II (cont.)

MATERIALS NEEDED:

Black and white picture
Thermal transparency acetate
Colored pencils
Dry-mount tissue
Hot press
seal-release paper
Masking tape
Posterboard
One-inch wide cloth tape
Picture hook
Xerox photo copier
Thermofax machine
Light table
Drawing paper (8 1/2"x11"
Drawing pen/ink
Thick cardboard
Glue

EVALUATION CRITERIA:

The base picture and the transparency should be identical in content except that the picture is opaque and the second visual is a transparency that has been printed on clear acetate thermal film and copied from the picture. The transparency should be mounted exactly over the top of the base picture. Finish the visual so that it is neat and clean.

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TRANSPARENCY/SHADOW COMBINATION MOUNT
(Set II - Transparencies - 35-II)

TRANSPARENCY/SHADOW COMBINATION MOUNT
(Set II - Transparencies - 35-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A PICTURE TRANSFER (LIFT) OVER AN OPAQUE PICTURE, A COMBINATION MOUNT (Set II - Transparencies - Card 36-II)

DEFINITION: This is a special type of combined visual. A picture transfer (lift) is made from a clay-base picture and then secured down over the face of a related opaque picture. This combination technique can produce creative and innovative visuals.

PERFORMANCE OBJECTIVE: Make one or two of these combination mounts blending a picture transfer over an opaque picture.

STEP-BY-STEP PROCEDURE:

Read completely through all these instructions carefully at least once before starting this project.

1. Choose two pictures that are the same size. One must be a clay-base picture in order to make a good picture transfer (a lift). The other picture does not have to be a clay-base visual.
2. The pictures should relate together in some way: (visual content, color, same subject, long shot and close up of same topic, (e.g.) a rocket ship and the moon, a two-page visual can be used; one-half used for the lift; the second half used for the base picture). (Pre-dry both pictures.)
3. Using seal-lamin film laminate the picture you plan to lift. Cover the picture with the laminating film, place inside a folded seal-release cover sheet and place inside the hot press for 15 seconds (set at 225°).
4. Remove, let cool under a weight, then soak the laminated picture in warm water until the paper fibers and the clay can be gently washed off.
5. When the picture transfer is clean and easily discernable, let it dry.
6. Using dry-mount tissue (MT-5) mount the second opaque picture to a posterboard, then place the lift over the face of the dry-mounted picture. (Adhesive side down over the picture.)
7. Now place the two pictures back inside seal-release paper and back into the hot press for another 10 seconds.
8. Remove, let cool under a weight, and the two visuals should now be combined into one new interesting combined picture.
9. If any parts are loose, or if there are bubbles, then repeat step 6 and 7 again.

HELPFUL HINTS:

1. The picture that you choose for making the lift should have rather light colors and be free from a lot of tiny complicated details. A simple but clear visual will make a good lift for this project.
2. Even though the seal-lamin has been used for making a lift, it still retains enough adhesive that it can be anchored down to the top of the opaque picture using heat and pressure.
3. If you need to, review procedures for making picture transfer lifts as outlined in Workbook I projects.
4. The lift should fit over the opaque picture if they were both pre-trimmed to the same size.
5. Another innovation of this technique is to use a sheet of regular or colored aluminum foil in place of the opaque picture. (Try this procedure.)

STEP-BY-STEP SELF-HELP CARD ON CUTOUT PICTURE TRANSFER OVER OPAQUE PICTURE (COMBINATION)
(Set II - Transparencies - Card 37-II)

DEFINITION: This type of combination mount is made by cutting out small pictures you desire to lift onto clear adhesive plastic film or on to Seal-Lamin laminating film. The cutout picture transfer (lift) is then mounted over an opaque picture. (This is a type of manipulation mount.)

PERFORMANCE OBJECTIVE: Make a cutout picture transfer and mount it on top of an opaque visual.

STEP-BY-STEP PROCEDURE:

Read completely through all these instructions carefully at least once before you start this project.

1. Choose visuals, one to remain opaque, and others to be used as cutouts for a lift which will be placed over the opaque base picture.
2. Make lift using cutouts following these steps:
   a. Place transparent wax paper on top of opaque visual.
   b. Place cutouts on top of wax paper in desired positions in relation to the opaque visual.
   c. Adhere self-adhesive plastic film or Seal-Lamin (same size as the opaque visual) to the cutouts while they are in place in relation to the opaque visual. Use a tacking iron with the seal-lamin.
   d. Make sure of complete adhesion of material to be lifted. Place the laminated cutouts in a seal-release cover sheet and into hot press (5 seconds for plastic film or 15 seconds for seal-lamin.
   e. Place picture transfer (the cutouts) in water for 15 minutes.
   f. Carefully remove paper backing from cutouts and clean all paper residue and clay from contact paper or Seal-Lamin (using cotton or sponge).
3. Thoroughly dry the cutout lift.
4. Press adhesive plastic film lift onto opaque visual in desired position. OR attach seal-lamin film lift over picture by placing the combination in the hot press (in cover sheet).
5. Trim edges of the combination mount.
6. You may mount the visual to posterboard with dry-mount tissue (for both Seal-Lamin or self-adhesive, clear plastic film).

HELPFUL HINTS:

1. Two-page visuals may be used, parts of one page for the lift and the other page for the opaque visual.
2. For proper placement of the clear plastic film lift onto the opaque visual, place two half sheets of wax paper on the opaque visual, overlapping them in the center. Place lift on top of the wax paper. When in proper position remove one piece of the wax paper and press the lift onto the visual. Do the same for the second piece of was paper. This procedure allows for easier and more accurate placement. (Note: this approach is unnecessary when using Seal-Lamin laminating film.)
3. Use tacking iron when first adhering Seal-Lamin laminating film to cutouts. Then place in hot press for complete adhesion. (Note: For the process of adhering Seal-Lamin to visuals refer to the Step-by-Step card on Seal-Lamin Lamination.)
4. This is a type of manipulated picture so read the Step-by-Step card that is concerned with making a manipulation mount for additional ideas and helpful hints.

STEP-BY-STEP SELF-HELP CARD FOR MAKING A MONTAGE TRANSPARENCY LIFT
(Set II - Transparencies - Card 38-II)

DEFINITION: A montage transparency is a Picture Transfer (LIFT) that is made from a montage of small pictures. Montage means a collection of items that are related (in this case pictures).

PERFORMANCE OBJECTIVE: Make a montage picture consisting of small related clay-base pictures and then make it into a picture transfer transparency.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select eight to twelve small clay-base pictures that all relate to a basic theme, topic, area, or idea.
2. On a piece of typing paper draw a rectangle 7 1/2" x 9 3/4" and within this area dry mount the pictures you have selected. For best results the pictures should be butted edge-to-edge and not over-lapped.
3. Laminate this montage with Seal-Lamin. Be certain that no air bubbles exist under the laminating film. Follow the procedures outlined in the basic Step-by-Step cards.
4. Soak the laminated picture in warm water that contains a little detergent. The montage lift will separate from the paper.
5. Place the lift under running water and gently wipe off all the white clay using a piece of cotton.
6. Dry the lift and check for any remaining clay. It will show up as white chalky looking spots, areas or streaks. If there is any clay, clean it off as mentioned in step 5.
7. When all the clay is removed from the lift it should be mounted in a commercial transparency frame. Mount two adjoining sides first using masking tape then stretch the loose corner and attach the two other sides. Test the lift by projecting it on the overhead projector prior to coating it with plastic spray.
8. Spray the dull side of the lift with two thin coats of plastic spray. Hold the spray can about 12" away from the material being sprayed. ALL SPRAYING IS DONE OUTDOORS, not in the hall but outside! Why? Because many people are allergic to these toxic sprays.

HELPFUL HINTS:

1. All the pictures in a montage lift do not have to be the same size or the same shape.
2. If you do not have a commercial ready-made transparency frame, you can make your own. Cut a piece of cardboard 10"x11 3/4" (outside dimensions), then cut an opening in the center of the cardboard 7 1/2"x 9 3/4". (These are the standard dimensions for transparency frames.)
3. It is possible to use polaroid picture coating material in place of the plastic spray for coating the transparency lifts.
4. Be certain that all the pictures you use in the montage are on clay-base paper. If there is any doubt, try making a small sample lift with a scrap of the picture.

Card 38-II (cont.)

MATERIALS NEEDED:

Small clay-base pictures
Seal-Lamin
Typing paper
Pencil and straight edge
Dry-mount tissue
Tacking iron
Hot press or hand iron
Sink, water
Cotton
Plastic spray
Mounting frame
Masking tape

EVALUATION CRITERIA:

The montage lift should be made up of related pictures. The pictures that make up the montage lift should be clear with no space between pictures. When projected, no air bubbles, splotches or white lines should show around, in, or between the pictures.

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MONTAGE TRANSPARENCY LIFT
(Set II - Transparencies - Card 38-II)

MONTAGE TRANSPARENCY LIFT
(Set II - Transparencies - Card 38-II)

CUT... MOVE TO PROPER CARD

Card 39-II (cont.)

MATERIALS NEEDED:

Aluminum foil
Clear plastic film
Special frosted plastic film
Mounting posterboards
Dry-mount tissue
Seal-release cover sheets
Hot press
Tacking iron
Clay-base picture
Sink and water
Burnishing stick

EVALUATION CRITERIA:

The finished picture should have a dimensional effect. All parts of the picture should be well mounted and trimmed. The correct type of frosted plastic should have been used.

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DIMENSIONAL PICTURE
(Set II - Transparencies - Card 39-II)

DIMENSIONAL PICTURE
(Set II - Transparencies - Card 39-II)

CUT... MOVE TO PROPER CARD

Card 40-II (cont.)

EVALUATION CRITERIA:

The finished thick, heavy-weight seal-lamin lift should be easily discernable when projected. All clay and paper fibers should be removed with no scratches at all in the transparency. The thin coating of clear plastic must be applied evenly with no running.

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THICK, SEAL-LAMIN LIFT
(Set II - Transparencies - Card 40-II)

THICK, SEAL-LAMIN LIFT
(Set II - Transparencies - Card 40-II)

CUT... MOVE TO PROPER CARD

Card 42-II (cont.)

EVALUATION CRITERIA:

The picture transfers or lifts should be securely mounted into frames on all four sides. The lifts should project well with even, clear color and have no air bubbles, streaks, or splotches in the projected visual.

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HANDMADE 35MM SLIDES - (Part A)
(COLORED PICTURE TRANSFERS)
(Set II - Transparencies - Card 42-II)

HANDMADE 35MM SLIDES - (Part A)
(COLORED PICTURE TRANSFERS)
(Set II - Transparencies - Card 42-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A DIMENSIONAL PICTURE
(Set II - Transparencies - Card 39-II)

DEFINITION: A dimensional picture is here defined as a flat visual that is comprised of three parts (aluminum foil, a self-adhesive clear plastic "Lift," and a special frosted plastic film). When properly attached to a mounting surface, these items produce the illusion of more depth in and to the picture, thus it is referred to as a dimensional picture.

PERFORMANCE OBJECTIVE: Make an effective dimensional picture using the proper components.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select a clay-base picture. It should be a visual with light, bright colors but it should be free from small items and excessive details.
2. Use clear self-adhesive plastic film and make a good clear picture transfer (Lift) from the clay-base visual you have selected. (Refer to basic Step-by-Step cards in order to review LIFT Procedures.)
3. When the paper and clay have been removed from the Lift, you do not need to spray the back of the Lift.
4. Mount a sheet of aluminum foil (using dry mount tissue) to a posterboard. It should be the same size as the Lift you have made.
5. The clear plastic Lift will usually remain sticky so burnish it down over the mounted aluminum foil. Work on a hard, smooth surface and use a burnishing stick in order to remove all air bubbles from under the clear plastic Lift.
6. The clear plastic Lift can also be anchored down to the foil by using the hot press (for only 5 seconds; use a seal-release cover sheet when mounting).
7. A sheet of the special frosted plastic should next be placed over the clear plastic lift and then rubbed down with your hand. Do not use a burnishing stick or most of the design or pattern on this frosted plastic will be removed.
8. If you desire, you may place this mounting into the hot press (225^{o}) for only 5 seconds. This will help fuse all the items together and remove air bubbles.
9. The finished mount can then be trimmed and remounted with rubber cement to another posterboard or it can be used as it is or you can attach a cut-out frame around the picture.

HELPFUL HINTS:

1. Colored aluminum foils can be used in place of the usual silver foil; or,
2. A mirror can also be substituted for the aluminum foil and the cardboard backing.
3. Be certain you use the correct frosted plastic film. The more common frosted square design and the frosted glass design do not work as well for this assignment. (This special plastic frosted film has a design that looks like fingerprint patterns.)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A THICK, HEAVY-WEIGHT SEAL-LAMIN LIFT
(Set II - Transparencies - Card 40-II)

DEFINITION: Thick, heavy-weight seal-lamin is a laminating film made by Seal Co. It is available in (5), (10), and (15) mil thicknesses. In contrast, the regular weight seal-lamin is only 1.5 mil (1 1/2) in thickness.

PERFORMANCE OBJECTIVE: Make one or two seal-lamin lifts (a picture transfer) using the thick, heavy-weight (10 mil) seal-lamin.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. Review the information contained in the step-by-step card about laminating with thick, heavy-weight seal-lamin. That special card contains much information that is relevant to this project.
2. Pre-heat hot press to 260° (this takes about 15 to 20 minutes).
3. Select a clay-base picture and then cut a piece of 10 mil seal-lamin one inch larger than the picture (on all four sides).
4. Prepare the 10 mil seal-lamin using the techniques described in the step-by-step card laminating with heavy seal-lamin) (pre-warm and remove curl).
5. Place picture in a seal-release cover sheet with the 10 mil seal-lamin on top of the picture (dull side down).
6. Close cover sheet and place in the press for 60 to 90 seconds then remove and place under metal weights to cool. Do not bend or flex thick seal-lamin until cool.
7. Remove laminated picture and place in the sink or a pan of water with a little detergent that speeds the soaking and the loosening of the paper.
8. When paper is loosened remove it from the seal-lamin and then sponge loose the remaining paper fibers and the white clay. Wash in clean water two or three times until all clay is removed.
9. Mount the finished lift in a transparency frame. Spray the back with a thin coat of clear acrylic plastic spray.
10. The finished lift is then ready for use on the overhead projector.

HELPFUL HINTS:

1. These lifts made with thick, heavy seal-lamin can be used as a notebook cover, panels on a lamp shade, a window translight, or mounted over foil and used as a wall picture.
2. It is important that you review the Set II techniques that discuss laminating with thick seal-lamin and the making of translights.
3. The 10 mil seal-lamin is suggested for this project, however, there may be times when the (thinner 5 mil) or the (thicker 15 mil) seal-lamin may be more appropriate for a particular project.

MATERIALS NEEDED:

10 mil thick, heavy seal-lamin
Hot press
Tacking iron
Seal-release cover sheet
Weights
Paper cutter or scissors
Transparency frames
Masking tape
Clear acrylic plastic spray

STEP-BY-STEP SELF-HELP CARD FOR CLEARING AND USING X-RAY FILM.
(Set II - Transparencies - Card 41-II)

DEFINITION: X-Ray film is a high quality film that is used by hospitals, clinics and dentists. Discarded film can be obtained by teachers and then cleared and used for many instructional projects in place of the regular type of clear acetate.

PERFORMANCE OBJECTIVE: Obtain several sheets of X-Ray film, clear them so they are transparent and then make three projects with the film.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.

1. Check with hospitals, clinics and dentists for old, used X-Ray film. In most cases, they will give it to you.
2. The film will usually look like a dark negative with discernable images developed into the film. These images can be removed by doing the following steps:

CLEARING FILM

a) Put 3 or 4 sheets of the dark X-Ray film into your bathtub.
b) Close the stopper in the tub and pour in about one cup of pure washing bleach over the film.
c) Using a sponge or cotton, rub the bleach on both sides of the film several times until the image (the dark silver salts on the film) loosens and dissolves from the surface of the film.
d) The film will have a blue tint when it is clean and clear.
e) The bleach loses its ability to clean after about 1/2 hour and it will need to be discarded.
f) After the film is cleaned with the bleach, wash it in clean, clear water and then hang it up and let it drip dry. It will then be ready for use.

3. The clear film is blue in color and this is normal for X-Ray film. Now, using some of the X-Ray film you have cleared, make three of the following items:

USES OF THE FILM

a) Cut a sheet of film the size of a standard transparency sheet (8 1/2"x11"). Make a hand-drawn transparency that you can use for instruction. Mount it in a standard size transparency frame.
b) Small hand-drawn 35mm size transparencies can be made from the X-Ray film you get from the dentist.
Make a few slide-size transparencies for math, language arts, geography, etc., and then trim them to size and mount them in pre-made 35 mm slide mounts.
c) A durable acetate pocket can be made for displaying pictures, etc. The size of the pocket can vary depending on the size of the X-Ray film available for your use.
d) Use two sheets of X-Ray film and trim them to size (9"x12"). Then tape the two sheets together on one of the 9" sides and this makes an excellent thermofax carrier to be used when putting things through the thermofax machine.
e) Be creative in your thinking. Many useful items for instruction and art and craft projects can be made from this durable, thick, cleared X-Ray film.

Card 41-II (cont.)

HELPFUL HINTS:

1. When washing the film with bleach, be careful not to splash on clothing or things that can be spotted or damaged by its use.
2. When writing on this film use permanent or erasable felt tip transparency markers, or you can use an erasable grease pencil.
3. The cleared X-Ray film still contains an emulsion on the film that receives and holds black drawing ink without smearing.
4. 35mm pre-made slide mounts can be purchased at photography stores (100 to a box).

MATERIALS NEEDED:

Various sizes of X-Ray film
Bleach
Water
Felt marking pens
Transparency frames
Masking tape
Soft sponges
Scissors

EVALUATION CRITERIA:

All parts of the film should be clean and clear with no dark spots, all bleach removed, no water spots. Drawings and lettering should be clear and readable, with no smearing. Finished items should be useful. All projects must be made using X-Ray film you have cleared.

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CLEARING AND USING X-RAY FILM
(Set II - Transparencies - Card 41-II)

CLEARING AND USING X-RAY FILM
(Set II - Transparencies - Card 41-II)

CUT... MOVE TO PROPER CARD

Card 43-II (cont.)

Helpful Hints-concl.

3. You may need to wipe the film and acetate with a little piece of cotton containing a few drops of alcohol in it. This will remove the greasy film that is sometimes on the acetate and thus let the ink adhere much better.
4. Suggested content for slides: math problems, vocabulary building, simple maps, shapes and sizes, teaching colors-numbers-alphabet-directions, metrics, simple difinitions, telling time, simple activities in perception, games, music signs and notes, etc., etc.

MATERIALS NEEDED:

Acetate and film
Empty 35 mm slide mounts
Tacking iron
Scissors
Cotton swab
Alcohol for cleaning film
Fine felt markers
India ink
Quill pen point and holder

EVALUATION CRITERIA:

The hand-drawn slides should be well mounted in the frames and the projected image should be sharp, clear and well defined and easily identifiable as to content and purpose. Lettered messages should be easily read. No smears or splotches.

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HANDMADE 35 MM SLIDES (PART B)
(HAND DRAWN ON ACETATE FILM)
(Set II - Transparencies - Card 43-II)

HANDMADE 35 MM SLIDES (PART B)
(HAND DRAWN ON ACETATE FILM)
(Set II - Transparencies - Card 43-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING HANDMADE 35MM SLIDES (PART A) (COLORED PICTURE TRANSFERS) (Set II - Transparencies - Card 42-II)

DEFINITION: 35mm slides fit within a 2"x2" cardboard frame. Miniature color slides can be handmade using the picture transfer (lift) process. There are additional handmade 35mm slide methods outlined in (Part B) and (Part C) of this step-by-step card.

PERFORMANCE OBJECTIVE: Make several handmade color 35mm slides using the picture transfer (lift techniques and using various lift materials). Then mount three in pre-made cardboard mounts and project them for evaluation.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. You need to have had experience in making all types of picture transfers using different methods and materials prior to working on this project.
2. Select about a dozen small miniature clay base magazine pictures 1/2"x1/2", 1"x1", 1 1/2"x1 1/2" but no larger.
3. Make picture transfers of these pictures using the various lift materials and processes. Use regular seal-lamin or the thick 5 mil seal-lamin, clear self-adhesive plastic film, Scotch brand wide frosted magic mending tape, and commercial sticky-backed acetate. (Do not use the rubber cement process.)
4. Laminate the little pictures, then soak the paper from the film, then clean off the clay residue from the lifts. When they are dry, spray or coat the dull side with clear plastic.
5. Even when coated with clear plastic spray, most of these lift materials (except the seal-lamin) will remain sticky to the touch so burnish them down to a piece of stiff clear acetate (sticky side down, of course).
6. These tiny miniature lifts reinforced with acetate can be trimmed easily to desired sizes so that they can be mounted in the 2"x2" commercial ready-made frames.
7. The standard 35mm slide mounts come in half-frame size or full-frame size. Try to select pictures that will fit into these sizes of frames.
8. Most of the 35mm mounts can be sealed shut by using the tacking iron to provide the heat and pressure.

HELPFUL HINTS:

1. In some cases you may have to trim away some of the standard 35mm frame in order to make the opening large enough to fit an oversized handmade picture transfer.
2. You may need to review the picture transfer techniques outlined in Workbook No. I.

MATERIALS NEEDED:

Small miniature pictures
35mm slide mounts
Clear plastic film
Seal-lamin regular or seal-lamin 5 mil
Scotch brand frosted magic mending tape
Medium weight clear acetate
Tacking iron
Scissors
Sink and water
Cotton
Plastic spray for coating lifts
Hot press or hand iron

STEP-BY-STEP SELF-HELP CARD FOR MAKING HANDMADE 35 MM SLIDES (PART B)
(HAND DRAWN ON ACETATE FILM) (Set II - Transparencies - Card 43-II)

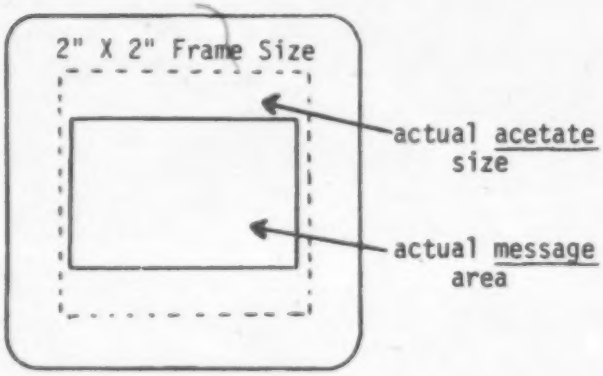
DEFINITION: These 35 mm hand-drawn slides fit within the commerical pre-made 2"x2" cardboard frame mounts. There are several types of acetate and film that can be used for making hand-drawn 35 mm slides.

PERFORMANCE OBJECTIVE: Make several color or (black line) hand-drawn 35 mm slides for use in your teaching area. Then mount three in pre-made cardboard mounts and project them for evaluation.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. On paper sketch out the size and message of your small slides. The actual full-frame size will look like this:



2. Use an actual empty 35 mm full-frame mount as a pattern in order to trace the areas in which you will write.
3. When your slides have been drawn out on paper (pictures or lettering), lay the little pieces of acetate or film over your sketches and trace them with a fine drawing pen and ink or fine colored felt marking pens. (Use permanent marking pens so that there will be less chance of smearing.)
4. When your slides are finished and dry, trim them and mount into a pre-made 35 mm slide mount. Fit them inside the marked space, fold them shut, crease tightly and then seal the two sides together using a heated tacking iron set on medium heat.
5. a) Project the slides for evaluation in a 35 mm slide projector?
   b) Are the slides staying tightly closed so that they do not bend or jam in the projector?
   c) Can you easily read or see all parts of the picture or words being projected?
   d) Are you satisfied with your efforts?

HELPFUL HINTS:

1. The following materials work well for hand-drawn slides:
   a) a light or medium weight clear acetate
   b) heavy weight storm window plastic
   c) cleared X-Ray film from dentists
   d) old film strips that have been cleared and cut apart
2. The best writing materials is black drawing ink and a fine hand-lettering quill pen point in a pen holder. (Add 3 or 4 drops of liquid detergent to the ink so that it will adhere better to the acetate and film.)

STEP-BY-STEP SELF-HELP CARD FOR MAKING HANDMADE 35 MM SLIDES (PART C)
(THERMAL TRANSPARENCY SLIDES) (Set II - Transparencies - Card 44-II)

DEFINITION: Thermal transparency slides are produced in the thermofax machine from hand-drawn master sheets. The small transparencies are then trimmed to size and mounted into 35 mm ready-made mounts.

PERFORMANCE OBJECTIVE: Make at least six 35 mm thermal transparency slides and then mount three in ready-made cardboard mounts and project them for evaluation.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Do (Part A) and (Part B) of Hand-Made 35 mm slides prior to doing the (Part C) projects.
2. On a piece of typing paper carefully draw and ink, with sharp clear lettering, the master sheet that you will use to make the small transparency 35 mm mounts.
3. Use a full frame 35 mm cardboard commercial mount as a template and as a guide as you draw on the paper. By doing this you will stay within the small 35 mm opening that is available for the slide.
4. When you have made six to ten 35 mm slide-size drawings, (preferably with India ink and a quill pen point) place a sheet of thermal acetate over the master sheet and run the two items through the thermofax machine (set at medium speed).
5. At this point your drawings and lettering should have been transferred into the thermal acetate and the sharp, clear, black, small images can be trimmed to size, separated, and mounted into the 35 mm pre-made full-frame slide mounts.
6. Use the tacking iron for mounting the slide frames shut. But do not touch the acetate with the hot tacking iron because the heat can make the thermal acetate go black.

HELPFUL HINTS:

1. If you use a black felt marker to draw the master sheet, it may not work as a master in the thermofax machine because many felt markers do not have carbon in them. (However) a felt-marker-made master sheet can be Xeroxed and then the Xerox copy can be used in the thermofax.
2. An interesting project using a series of thermal acetate slides is the making of "lettering slides." Various alphabets of lettering styles can be printed onto acetate and then cut to size and mounted into 35 mm slides. (Usually one or two letters per slide.)
   The lettering slide sets can be organized into slide trays for storage and use and when needed projected onto paper where the projected image is traced. Letter size can be determined by moving the projector forward (making letters smaller) or backward (making letters larger in size).

MATERIALS NEEDED:

Typing paper
Black drawing ink and quill pen
Empty 35 mm slide mounts
Tacking iron
Fine black felt marker if Xerox is to be used
Scissors
Thermofax copy machine
Thermofax thermal acetate

STEP-BY-STEP SELF-HELP CARD FOR MAKING BLUEPRINT PAPER PICTURES
(Set II - Display/Presentation - Card 45-II)

DEFINITIION: A blueprint picture is a developed print made on blueprint paper after exposing the paper to light. Various objects can be placed on the paper prior to the exposure to light. The resulting developed print on the blueprint paper is an outline, shadow or silhouette of the items used.

PERFORMANCE OBJECTIVE: Make at least two blueprint pictures and then mount them on posterboard for display.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

PRINTING WITH THE OVERHEAD PROJECTOR:

1. Prepare all objects and items that will be utilized in this project.
2. Arrange the flat items you have selected onto the stage area of the overhead projector. (Use only an 8 1/2" x 10" area because the blueprint paper is only 8 1/2" wide and the stage area on the overhead projector is 10" x 10". (Items such as cutouts, real things like pressed leaves or flowers, a distinct transparency, or items that will make sharp silhouettes.)
3. Cover the items with a sheet of blueprint paper (stained or color side down) ther cover the paper with a piece of white posterboard and then a little weight of some kind in order to keep everything in its place.
4. Turn on the lamp in the overhead projector and leave it on for five minutes in order to expose the print.
5. Turn off the projector lamp, remove the exposed paper and place it inside the gallon developing jar. Fold it around the little jar that is in the big jar. Put the lid on the big jar.
6. You can watch it develop through the glass (this takes two to three minutes). When all lines and pictures are sharp, clear and distinct, remove the developed print from the jar and then dry mount it to a posterboard for display.

PRINTING WITH BRIGHT SUNSHINE:

1. Prepare all items needed for the project and take them with you outside in the sun.
2. Place a sheet of blueprint paper (stained side up) on the top of a piece of stiff posterboard so that the paper will lay flat.
3. Place items on the paper exposed to the sunlight and leave for two minutes.
4. If there is any wind at all, you will need to keep the items in place by putting a sheet of glass over the items and the paper. (When using the glass, expose to the sunlight for three or four minutes.)
5. Remove the exposed blueprint paper from the sunlight and proceed with the developing and mounting steps as described in the first method.

HELPFUL HINTS:

1. To prepare the large one-gallon, wide-mouth developing jar, remove the lid, then place a ball of cotton in the small pint jar and pour in 1/4 cup of fresh 27% ammonia into the cotton. Put the lid on the pint jar (the lid has holes in it to let out the ammonia fumes which do the developing of the exposed print). Place the pint jar inside the gallon jar (do not let the little jar tip over). Replace lid on the gallon jar. It is now ready for developing.
2. By placing the ammonia in the second jar, the developing blueprint paper does not get wet or stained by the liquid.

Card 45-II (cont.)

Helpful Hints (cont.)

3. Not all blueprint paper is blue. Another common color is brown (SEPIA).
4. During exposure of the paper, be sure all items lay flat against the blueprint paper so that your pictures will have sharp, clear, well-defined lines when developed.
5. Always keep the package of blueprint paper closed and covered and out of direct light rays and sunlight in order to avoid exposing and damaging the paper. (Remove only one sheet at a time from the package as you use it.)
6. The size of the light-sensitive paper is 8 1/2"x14" so it could be cut in half when being used.

MATERIALS NEEDED:

Blueprint paper
Opaque objects, cutouts
or line transparency
Gallon glass jar with wide top with lid
Small pint jar (for ammonia) with holes
in the lid.
Small ball of cotton
One-fourth cup of 27% ammonia
Overhead projector or a bright
sunny day
Sheet of glass 9" x 12"

EVALUATION CRITERIA:

The pictures should have sharp, clean lines around all edges which indicate good exposure and development. All parts of the developed picture should be easily identifiable.

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BLUEPRINT PAPER PICTURES
(Set II - Display - Card 45-II)

BLUEPRINT PAPER PICTURES
(Set II - Display - Card 45-II)

CUT... MOVE TO PROPER CARD

Card 53-II (cont.)

Helpful Hints-concl.

4. Never mount anything in your file cards with rubber cement if any acetate is used in the file card. Why? Because the fumes from the rubber cement will frost and damage the acetate. (Rubber cement and acetate just do not go together.)
5. You will have to use all four sides of a file folder for mounting some of the longer step-by-step cards that are in Set II.

MATERIALS NEEDED:

File box(s)
Workbook I and Workbook II
124 file folders (11 3/4"x9 1/2")
Dry-mount tissue
Hot press/tacking iron
Seal-lamin
Seal-release paper
Colored posterboard
Lettering pen
Paper Punch (1/4")
Colored coding dots
Rubber cement

EVALUATION CRITERIA:

The samples you make for your set of the step-by-step file folders should be examples of your best work. Your card file should be complete with examples for all 118 cards. They should be neat, clean and all examples should be secured to the file folders either with rubber cement, dry-mount tissue, or with hinge material at the top. Color-key all your file folders.

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STEP-BY-STEP CARD FILE
(Set II - Production Tools - Card 53-II)

STEP-BY-STEP CARD FILE
(Set II - Production Tools - Card 53-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP SELF-HELP CARD FOR MAKING A MULTI-COLOR DITTO MASTER
(Set II - Display/Presentation - Card 46-II)

DEFINITION: The most common color used for a ditto master is purple, however, ditto masters are available in other colors (red, green, black, sometimes blue). A multi-colored ditto master is made by using several colors on a single master in order to make the master more creative and interesting.

PERFORMANCE OBJECTIVE: Make a multi-colored ditto master using at least three colors.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. There are three parts to a ditto master:
   a) a white master sheet
   b) a protective tissue paper between the master and carbon
   c) a sheet of colored carbon paper

First Make a Guide Sheet

2. Use a piece of typing paper for practice and design and sketch out the size and shape of any drawing and the written message that you desire to have on the ditto master. Identify the parts of the ditto that will be purple and green and red.
3. Obtain a new purple ditto master and one sheet of red and one sheet of green ditto carbons.
4. When you are certain that your message is organized the way you want it, then reproduce it on the white ditto master sheet that covers the purple carbon ditto. (Remove the protective tissue paper that is over the carbon.)
5. Now, as you write, draw, or type on the white ditto master sheet, press firmly and evenly so that a sharp, clear image will transfer from the carbon paper onto the back of the white ditto master sheet which covers the surface of the carbon.
6. When you want to change colors remove the purple carbon and substitute the red and then the green carbons (one at a time), as you continue with drawing or typing on the top of the white master sheet. Place the colored carbon under the particular part of the ditto master sheet that you want to reproduce in that color.
7. When the white ditto master sheet is completed you should be able to look at the transferred carbon lines that are on the back of the white ditto master and you can see the multi-colored carbons. (At first glance the different colors of carbon do look rather alike but you can tell a difference if you look carefully.)
8. When this ditto master is placed in the ditto machine this ditto will print all three colors at the same time and produce a colorful and creative handout.
9. Use the ditto machine and run off at least 25 copies of your ditto.

HELPFUL HINTS:

1. Check your written message for readability, punctuation and spelling.
2. Always make a practice guide sheet first before you start working with the colored carbon ditto masters. You can write and erase and get the design prepared without damage to the ditto master sheets.

Card 46-II (cont.)

Helpful Hints-Concl.

3. Use a ballpoint pen and a straight edge when drawing lines on the white master sheet with the carbon underneath.
4. If mistakes are made as you trace or type on the ditto master, they can be corrected by using a razor blade to scrape the unwanted carbon off the back side of the ditto master. Re-do the correction with a fresh piece of carbon as you re-work that spot.
5. Remember, once you have used a place on the carbon paper you should not use that exact same place again. Carbon sheets can be readjusted so that fresh unused parts of the carbon paper can be used.
6. Save the protective tissue sheet so that you can place it in back of the finished ditto master over the carbon. Keep it there for protection against smearing until you are ready to run off the ditto.
7. Small accurate drawings can be made for use on ditto masters from large charts, posters and pictures by using the reverse projection technique described in Workbook I.
8. Multi-color ditto masters can be used for special announcements, programs for school functions, student-made greeting cards, etc.

MATERIALS NEEDED:

Three colored ditto masters
(purple, red, green)
Sheet of typing paper (for practice)
Pencil, pen, straight edge
Razor blade
Typewriter
Ditto machine

EVALUATION CRITERIA:

The ditto master should be colorful but not cluttered looking. Any mistakes should be neatly corrected. All lines, drawings, and typing should be neat, clear and distinct. Colors should also be clear with no smearing. (At least six copies of your ditto and the ditto master need to be evaluated.)

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MULTI-COLOR DITTO MASTER
(Set II - Display/Presentation - Card 46-II)

MULTI-COLOR DITTO MASTER
(Set II - Display/Presentation - Card 46-II)

CUT... MOVE TO PROPER CARD

Card 44-II (cont.)

EVALUATION CRITERIA:

The thermal acetate slides should be well mounted in the frames and the projected image should be sharp, clear and well defined and easily identifiable as to content and message. Lettering should be easily read. No smears or splotches in the film.

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HANDMADE 35 MM SLIDES (PART C)
THERMAL TRANSPARENCY SLIDES
(Set II - Transparencies - Card 44-II)

HANDMADE 35 MM SLIDES (PART C)
THERMAL TRANSPARENCY SLIDES
(Set II - Transparencies - Card 44-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A BOOK OF REMEMBRANCE
(Set II - Display/Presentation - Card 47-II)

DEFINITION: A Book of Remembrance should be a pictorial and written record about you, and your family, your parents and your grandparents and on back to your Roots.

PERFORMANCE OBJECTIVE: Start your Book of Remembrance. Start writing about yourself and then do research on back as far as you can go.

INTRODUCTION: A Book of Remembrance is not a photograph album but yet it contains photographs.
A Book of Remembrance is not a diary but yet it contains written records.
A Book of Remembrance is a book about you and your ancestors.
Start by following these simple steps and you will be on a path that will take you a lifetime to travel and this activity will give you great satisfaction.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Write down your full name, your birthday, your parents names, where you were born, names of your brothers and sisters and their birthdates; then all you can remember about your own history, your own life, whatever you want to remember. (This is your "Personal History.")
2. Then find out facts about your parents and write these down; then things about your grandparents and more writing. Keep looking and asking and writing (This is your "Family History.") about the interesting historical happenings in your family line.
3. When you locate old photographs find out who they are and record the facts. Organize a visual (Family Portrait Pedigree Chart) starting with you and going back as far as you can.
4. Organize a (written "Family Pedigree Chart") (1) starting with you, then your (2) parents, then their (4) parents, then their (8) parents, and so on, back as far as you can go. This family tree chart should have the birthdates--(where), marriage date--(where), death dates--(where), etc.
5. Next organize ("Family Group Sheets"). Start with you and your family (name, birthdates and other important dates, then a separate page for your parents, their children and dates, then a separate page for your grandparents and their children and dates and then a separate page, on and on, as far back as you can go. Also make separate pages for brothers and sisters and their families and uncles and aunts and their families.
6. Now you are beginning to see why organizing a Book of Remembrance can be a lifetime task, but what a great satisfying task of love and concern and interest it is in knowing more about who you are and from whence you came.

HELPFUL HINTS:

1. "In all of us there is a hunger, marrow-deep, to know our heritage, to know who we are are and where we have come from. Without this enriching knowledge, there is a hallow yearning. No matter what our attainments in life, there is still a vacuum, an emptiness and the most disquieting loneliness."
(Alex Haley)
2. This activity is a practical application of the numerous production skills you have learned. (Mount photographs with foto flat; laminate old documents and certificates with matte seal-lamin and then dry mount them to pages in your Book of Remembrance; use lettering techniques you have learned; use the visual restoration techniques you have learned on old family pictures or records, diaries, documents, etc.; back old flimsy, cracking family records, maps, or pictures with chartex; (search out these records in your family and preserve them. If you don't, many of these records will be lost forever.
3. Use a tape recorder as you go on your information hunts. (With brothers, sisters, parents, grandparents, aunts, uncles, cousins, friends of the family.)
4. Don't get discouraged. Set aside one or two hours a week for this activity and be consistant and in so doing, a great deal can be accomplished during each year.
5. Most of the pictures you use should be of people (head pictures, or head and shoulders) and maybe a few of special events.
6. There are commercially printed charts, forms and record sheets that can be obtained at the geneological section in some book stores.
7. "To you my forebears I should give thanks,
Because through you I now live."
(Amon)

MATERIALS NEEDED:

Record sheets
Writing materials
Foto flat
Seal-lamin
Chartex
Dry-mounting tissue
Hot press or hand iron
A notebook cover
Seal-release paper

EVALUATION CRITERIA:

A Book of Remembrance is never really finished but do get started and make some progress in the areas discussed in this step-by-step card. Your personal history section should be up to date.

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A BOOK OF REMEMBRANCE
(Set II - Display/Presentation - Card 47-II)

A BOOK OF REMEMBRANCE
(Set II - Display/Presentation - Card 47-II)

USE OF SCHOOL PROPERTY

If you open it; close it.
If you turn it on; turn it off.
If you unlock it; lock it.
If you break it; repair it.
If you can't repair it; report it.
If you borrow it; return it.
If you use it; don't abuse it.
If you make a mess; clean it up.
If you move it; put it back.
If it belongs to others; get permission.
If it doesn't concern you; leave it alone.
If in doubt; ask.

STEP-BY-STEP SELF-HELP CARD FOR SHRINKING PLASTIC VISUALS
(Set II - Display/Presentation - Card 48-II)

DEFINITION: Shrinking Plastic Visuals is the process of drawing line pictures onto the surface of memory plastic sheets, then by placing the picture in a heated oven the memory plastic acetate and the picture shrinks to almost one-third of its original size.

PERFORMANCE OBJECTIVE: Make several miniature shrunken plastic visuals using the techniques outlined in this Step-by-Step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. If you cut a sheet of 8 1/2"x11" Memory Plastic into fourths, you have pieces that are about the maximum size to work with. You may use smaller pieces, however.
2. Place a piece of plastic over a line drawing and using a black, permanent ink felt marker, trace the pictures you desire onto the plastic. Try using different colors to fill in the picture and to make it more interesting. (Do not use water color markers.)
3. Printed messages are also effective but use all capital letters, gothic style lettering, no smaller than 1/4" in height. (Black lettering is best.)
4. Using scissors trim away excess acetate from the picture and if the finished picture is going to hang on a string or a chain, you must punch the hole in it at this time. (Hole should be one centimeter in width--3/8 of an inch.)
5. Prehead your oven to 300°. If the heat is too high, the plastic may curl and stick to itself. If the heat is too low, the plastic will not completely shrink as it should. (Test the heat of your oven with some small scraps of plastic before you place your pictures in it.)
6. As you work with this project wear a pair of oven mittens when needed to avoid burns.
7. When your pictures are ready for shrinking, place them colored side up on one of the following:
   ... a cookie sheet lined with aluminum foil
   ... a cookie sheet dusted with a little flour
   ... a teflon cookie sheet
8. If your picture is large, you may want to lay a piece of aluminum foil on top of the visual in order to help keep the picture flat and from sticking to itself as it curls as it is heated.
9. Place in the heated oven for three minutes; the picture will twist and curl and go through contortions and eventually lay out flat (most of the time). (The shrunken picture will be 1/3 its original size and 9 times as thick.)
10. Sometimes you may have to remove the cookie sheet quickly and while the plastic is still pliable flatten the picture down with your hand. (Use a piece of aluminum foil between your hand and the picture--or wear an oven mitten.)
11. If a picture sticks to itself, reheat it, pull it apart, flatten it down (reheat for 3 to 5 minutes until it is soft and pliable and then work with it).
12. If imperfections and patterns appear in the plastic, it can mean that the oven was too hot.

HELPFUL HINTS:

1. This process is referred to by several terms; "Shrunken Acetate," "Shrunken Art,""Memory Plastic," and there is a commercial kit on the market called "Shrinky Dinks."
2. This special type of plastic sheet is often referred to as memory plastic because in the factory, the thick sheets of plastic acetate are heated and rolled into thin sheets of acetate and the sheets remain thin unless they are heated to 300°. When they are heated to this temperature, the thin sheets shrink back to their original thickness which is almost 9 times as thick and about 1/3 the size they were when thin.
3. Some of the plastic lids used in a butcher shop, referred to as liver lids or meat lids, are made of memory plastic. Some of the salad lids used in delicatessen stores are also made out of memory plastic.
4. The best source of memory plastic sheets are the clear acetate sheets that can be bought (100 to the box) for use on the overhead projector, for hand-drawn transparencies.
5. Memory plastic acetate sheets are most often used for hand-drawn transparencies and they can be used in the thermofax; but, the commercial 3M thermal acetate sheets that are used with the thermofax machine for making transparencies are not memory plastic acetates.
6. If you have any doubt concerning types of plastic, you can always test to see if you are using memory plastic by placing a little piece of the plastic in the oven for three minutes at 300° and watch the results.
7. Learn the process by working with and making smaller pictures first.
8. Remember to punch a hole in the thin plastic before heating if you plan to use the finished product as a necklace, dogtag, luggage tag, earrings, gift tags, Christmas tree ornaments, key chain, or as parts of a hanging mobile.
9. The less you handle the hot plastic, the clearer the finished picture.
10. Be creative in your designs, drawings, and pictures. Use coloring books, cartoons, comic strips, etc., as sources for traceable pictures.
11. When the visual shrinks the colors intensify and the black lines become more sharp and clear.
12. To make earrings the same size, trace the two shapes in the same direction on the plastic acetate.
13. Other Ideas to Make: Shade pulls, party favors, game pieces, name tags, trace photographs, greeting cards, mottos, key chain tags, identification tags, bicycle license plate, gift tags, school emblem, room identification plate, name plate for door or desk.

MATERIALS NEEDED:

Clear sheets of memory plastic
Picture ideas to trace
Permanent felt markers (assorted colors)
Aluminum foil
Oven
Oven Mittens
Cookie sheet
Scissors
Meat or salad lids

EVALUATION CRITERIA:

The finished visual should be neat and clean and flat and the picture details and written message should be clearly discernable.

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SHRINKING PLASTIC VISUALS
(Set II - Display - Card 48-II)

SHRINKING PLASTIC VISUALS
(Set II - Display - Card 48-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A RELIEF MAP
(Set II - Display/Presentation - Card 49-II)

DEFINITION: A relief map is a geographical reproduction of some land form. It can be made by using several techniques. It should be three dimensional. (Length, width and some height and depth to the project.)

PERFORMANCE OBJECTIVE: Make a (3-D) relief map using one of the techniques outlined in this step-by-step card.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before starting this project.
*Select the method you would like to use and then proceed.

Plaster and Rubber Mold Method:

1. Choose the rubber mold you desire to use.
2. Be sure that all parts of the mold are clean.
3. Coat the inside of the mold with a little liquid detergent. (This will help the plaster casting to release from the mold when it is dry.)
4. Mix the plaster with a little water until it looks like whipped cream. (Plaster needed; about one cup for the small molds, about two cups for the large molds.)
5. The mold should be on a flat surface. Pour the mixed plaster into the mold and then tap the mold several times in order to make certain that the plaster will move into all parts of the mold.
6. Place a large paper clip or a wire loop into the plaster before it sets up hard. This heavy wire is to hold the relief map on the wall when you display it.
7. Let the plaster set over night before removing the relief map from the mold.
   Tip the mold over and it should take only a few gentle taps to remove the plaster relief map. Be careful, the plaster may chip or break.
8. When removed from the mold, let it again dry overnight before painting it.
9. Clean up working area and materials when finished.

Bread Dough Method:

1. Read the recipes for modeling mixtures in the Helpful Hints.
2. Obtain a piece of pegboard about two feet by two feet.
3. Make the type of mixture you plan to use and place the amount needed on the rough side of the pegboard sheet.
4. Mold, model and arrange the molding medium into the size, shape and thickness you desire. (Making mountains, valleys, shore lines, rivers, lakes, etc.) (Try making a relief map of your home area, your county, region or state.)
5. Using some pressure force some of the dough down through the holes in the pegboard. As it extrudes wipe it or pat it with your hand so that it becomes flat (don't remove it). As the dough dries the little flattened-out lumps on the back side will dry very hard and act as many rivets holding the map securely to the board.
6. A wire for hanging the map to the wall can be securely fastened to the board through some of the holes that are in the pegboard.
7. Let the map thoroughly dry, then paint it.

Card 49-II (cont.)

HELPFUL HINTS:

1. While the drying relief maps (plaster or dough) are still damp, you can wipe them with a wet cloth or sponge and smooth and shape any rough spots. When relief maps are dry a fine sandpaper may have to be used for final smoothing.
2. It is very important that you design the picture-hook wire that attaches to the back of the relief map so that it is strong and secure and will hold the weight of the relief map when displaying it on the wall.
3. Acrylic or water color paints are the best kind to use for either type of the relief maps. You can, however, use permanent felt markers if that is all you have available.
4. Try making a relief map using both techniques described in this step-by-step card.
5. It is realized, however, that in some cases the only method you may be able to use will be the bread dough technique because the other materials are not always available.
6. Pegboard is (1/4" thick masonite) that has many equally spaced holes through the board.
7. Recipes:

a) FLOUR and salt recipe
   4 cups flour
   1 cup salt
   1 1/2 cups water
(mold and bake at 350° until golden brown)

b) SALT and flour relief map mixture
   3 parts salt
   1 part flour
(Mix with water to desired consistency) (Mold and let dry over night)

Recipes-concl.

c) Sawdust and Wheat Paste for modeling
   2 parts sawdust
   1 part wheat paste
(add paste to cold water to form a smooth and creamy mixture. Add sawdust and more water if necessary until paste becomes like putty.)
(mold and let dry over night

MATERIALS NEEDED:

Method A
- Map plaster
- Map mold
- Liquid detergent
- Wire for a hanging hook
- Paint for relief map
- Soap, water, cloths for cleaning

- - - - - - - - - - - - - - - - - - - -

Method B
- Pegboard
- Salt and flour mixture (clay)
- or
- Sawdust and wheat paste
- or
- The baked flour and salt (needs oven)

EVALUATION CRITERIA:

You should be able to display either relief maps by laying them on a table or by hanging them on a wall. The painting should be neat and precise and accurate. The finished relief maps should have a professional look.

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MAKING A RELIEF MAP
(Set II - Display/Presentation - Card 49-II)

MAKING A RELIEF MAP
(Set II - Display/Presentation - Card 49-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A CIGAR BOX DIORAMA
(Set II - Display/Presentation - Card 50-II)

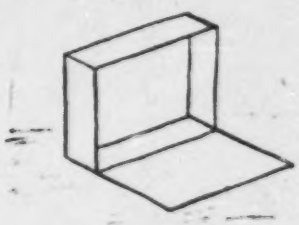
DEFINITION: This is a project where a three-dimentional display or a miniature exhibit is designed and constructed as a diorama so that it will fit inside a cigar box. This (3-D) project will have width, height and depth.

PERFORMANCE OBJECTIVE: Make one or more Cigar Box Dioramas for use in your teaching.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Obtain or make a box the size and shape of the standard cigar box.
2. Paint the inside and outside of the cigar box with spray paint, or latex base paint using a brush.
3. Make your diorama with the box in this position.



4. Your diorama can depict an event in history or show a place to visit in your state, etc.
5. All items and materials used and displayed inside the box and on the fold-down lid should be so designed, constructed and attached, that the lid can still be folded completely shut for storage (without damaging, or breaking any parts of the diorama).
6. Heavy-weight paper calendar pictures make a good semi-circle, curved backdrop inside and in the back of the box. The materials in the diorama should be mounted in the foreground part of the box and also out in front on the fold-down lid of the box.
7. Materials to use in the diorama are varied: balsa wood and styrofoam plastic can be easily carved; white glue will hold sand, gravel, dyed sawdust, dried grass, pictures, miniatures, small sticks, lichen, dried weeds, etc. Other useful items for diorama construction are paper clips, plaster, paper mache, pipe cleaners, paper towels, cloth scraps, plastic or metal door screen, toothpicks, hemp rope, dye tablets, spool of small gauge wire, cardboard scraps, colored crepe paper, little plastic models of animals and people, a little mirror to simulate water, model glues and cements and epoxy, modeling clay, an old toothbrush and small paint brushes, talcum powder, aluminum foil, colored cellophane, tiny nails, small bottle brushes, cloth or plastic tape, masking tape, sand papers, cotton, a spray can of white snow flocking, etc., etc.
8. When coloring sky, ground, trees, shrubs, etc., always use and blend at least three shades of a given color instead of just one. This technique will make the painting look more realistic. Darker colors are closer to the front and lighter colors give the illusion of more depth when used further back.

Card 50-II (cont.)

Step-by-Step Procedures-concl.

9. Make a diorama that you can correlate with a subject you teach. Any person can produce interesting exhibits and dioramas. The only requirement is the desire to try to make something. Use your creative imagination, you do not have to be an art student.

HELPFUL HINTS:

1. We refer to a cigar box because it conveys a visual image of a particular box, and a size and a shape, however, this same size box is commercially made and vended as a pencil box for school use OR heavy 20-ply chipboard (cardboard) can also be used in order to hand make a box this size and shape.
2. Miniatures can be collected and used in these dioramas. Visit hobby shops and variety stores; find tiny prizes and toys; collect Barbie Doll accessories; look in model stores and those that sell miniatures, model railroad shops, acquarium supply stores, novelty shops, etc.
3. Many techniques for constructing dioramas can be found in reference books that discuss 3-D exhibit materials and methods.
4. Also refer to some simple "how to draw books" for ideas and suggestions in drawing backgrounds and backdrops.
5. The best paints to use are: acrylic, latex, and powdered poster paints.
6. Always clean paint brushes immediately after use with thinner or with soap and water. Also always keep working area clean and materials organized.
7. The diorama will look natural only if your items are based on observed knowledge of nature and the actual areas being duplicated. (Make and use a picture file that can be used for ideas for dioramas.)
8. When the diorama is not being displayed, keep the lid closed in order to keep it clean. Label one side of the closed exhibit and store it on a shelf as you would a library book for future reference. Easy and efficient storage is a strong point for this type of diorama.

MATERIALS NEEDED:

Cigar boxes, etc.
Scissors or cutting tools
Construction paper (all colors)
Cans of spray paint
Small palette knife
Rubber cement, white glue/epoxy
Balsa wood, sticks
Styrofoam
Dried weeds
Fine wire/paper clips
Sawdust and flour
Fastening tapes
Calendar pictures
Gravel/sand
Miniatures (plastic, rubber)
and other items mentioned in (Step No. 7)

EVALUATION CRITERIA:

All items used in the diorama should be in perspective and in size ratio to each other. Art techniques such as size, shape, shading, values, depth perspective, color, texture, etc., should be used in making the three-dimensional visual display within the box. The lid of the cigar box diorama should close completely for storage.

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CIGAR BOX DIORAMA
(Set II - Display/Presentation - Card 50-II)

CIGAR BOX DIORAMA
(Set II - Display/Presentation - Card 50-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A MULTI-PURPOSE DISPLAY BOARD.
(Set II - Display/Presentation - Card 51-II)

DEFINITION: There are many types and combinations of Multiple-Purpose Display boards, however the one discussed here will be a pin-tack board, a magnetic board, a flannel board and a pegboard combination.

PERFORMANCE OBJECTIVE: Make this combination multi-purpose display board, with a handle for carrying and storage space for charts.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Read the booklet: "Display and Presentation Boards." (It discusses and illustrates 24 different types of display boards.) The booklet contains basic information you need about the four types of boards you are going to combine into one. (A copy of the Display and Presentation booklet is included in Workbook II.)
2. Check the (Materials Needed) list. First, saw the (12-foot long, 2-inch by 1-inch board) into (two 3-foot pieces) and (two 2-foot pieces). You will have a two-foot long piece left over that you will use later. Use a miter box to cut all corners on a 45-degree angle so that when these four boards are nailed together they will form a (2-foot by 3-foot) frame that is (1-inch wide and 2-inches deep).
3. Nail the (2-foot by 3-foot plywood to one side of the (2-foot by 3-foot) frame.
4. Next, nail the (2-foot by 3-foot) steel door screen on top of the plywood. The nails or staples should also go into the edge of the frame.
5. Next, cover the steel door screen with a piece of flannel or felt that is also (2-foot by 3-foot). This can also be stretched tight and stapled down around the edges into the one-inch frame that is holding all this together (we hope).
6. To anchor down this whole pile of stuff you will now use four pieces of (1/2-inch wide by 1/4-inch thick) molding that is cut into (two pieces 3-feet long) and (two pieces 2-feet long). The molding is nailed down on top of the outside edges of the flannel. It is also nailed into the preceding items.
7. If you desire, additional molding or tape can be used to cover the side edges of all these items.
8. Now, attach the (2-foot by 3-foot) piece of pegboard to the other side of the (1-inch) frame by using two or three hinges and wood screws (on one of the 3-foot sides).
9. The pegboard forms a type of lid for the 2-inch deep (2-foot by three-foot) frame. A closing hasp and a catch can be attached to the frame on the open side of the pegboard. A door-pull handle can also be fastened to that same 3-foot side of the frame for carrying.
10. The remaining (2-inch by 1-inch by 2-foot long) piece of board can be used inside the frame box to make a partition for production or display materials. There will also be a larger space in which to store picture, charts or posters.
11. If you desire, the finished multi-purpose display board can be painted but be careful and protect the flannel or felt.

MAKING A
MULTI-PURPOSE DISPLAY BOARD

FOR -
(SET II - DISPLAY - CARD 51-II)

The board shown below has been designed to accomplish the following tasks relative to the use of instructional materials in teaching.

SERVE AS:

- *A flannel board*
- *A magnetic board*
- *A hundred board for arithmetic*
- *A peg board*
- *A storage place for small materials*
- *A storage place for charts*
- *A bulletin board (Tack board on flannel side: 3 dimenstional board on the pegboard side.*

The board can be constructed for $10.00 or less, depending on how well you shop for materials.

DIRECTIONS FOR MAKING THE MULTIPLE PURPOSE BOARD:

Materials:

1 piece of pegboard 2' x 3'
1 piece of 1/8" plywood (Mahogany, Phillippine variety is cheap and soft) 2' x 3'
1 piece of galvanized screen, 2' x 3'
1 piece of flannel or felt, 2' x 3'
1 piece, 12' long of 1" x 2" wood
1 piece, 10' long of 1/2" moulding
1 screen door-pull for handle
** 4 screws for door pull and hinge buttons. (If board is to open at ends, use an old belt for hinges) See B Fig. 1*
** 2 hinges and screws. (If you prefer to hinge opening to storage space at the side rather than at ends.) It is probably better to hinge pegboard, rather than flannel board.*
Carpet tacks.
Magnets

Fig. 1

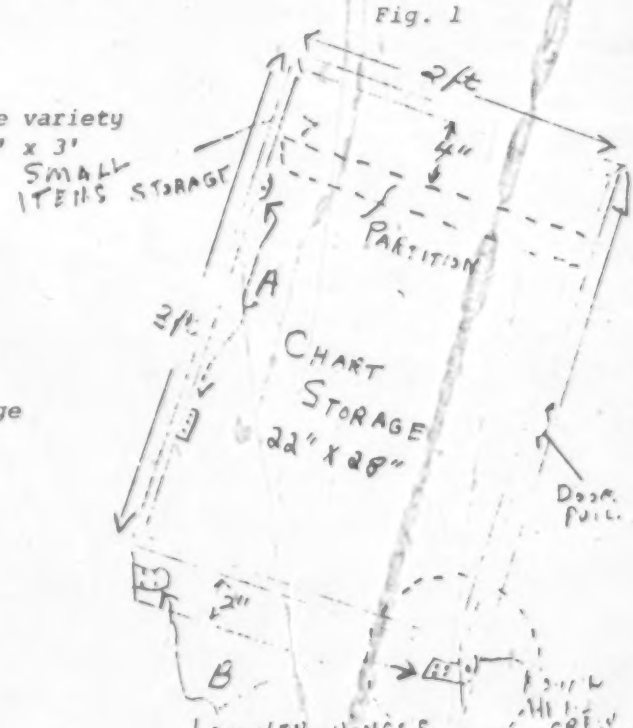
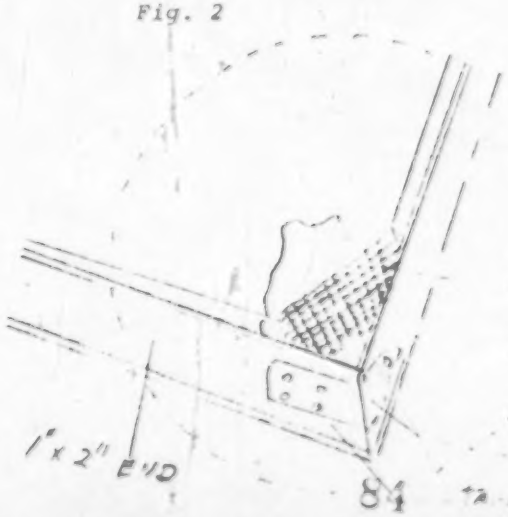


Fig. 2



Card 51-II (cont.)

HELPFUL HINTS:

1. You may combine any of the different kinds of display boards in order to meet your particular needs (not just the four discussed on this card.)
2. Work in a place where you can saw, and hammer, and paint.
3. Door screen is plastic, aluminum or steel. The type you need for this project MUST BE galvanized steel door screen (in order to be magnetic).
4. Stand the frame upright on a table on a 2-foot side and then open the hinged pegboard lid. This should form an angle that will make your multi-purpose display board self-standing so that instructional materials can be presented on the open pegboard side as well as on the pinboard, magnetic board, flannel board, side.
5. The magnets used need to be large enough and strong enough to stick to the steel screen through the layer of felt or flannel.
6. Pins or tacks will hold to the board by going through the flannel and then through the holes in the door screen and then into the soft plywood.
7. When nailing in the board inside the frame to make the partition (see Step 10). Keep in mind that a full size posterboard chart is 22 inches by 28 inches.

MATERIALS NEEDED:

1 piece of wood (1"x2") by 12' long
1 piece of 1/8" plywood (2'x3')
1 piece of galvanized steel door screen (2'x3')
1 piece of flannel or felt (2'x3') (a light color)
1 piece of 1/2" wide, 1/4" thick, molding (10' long)
1 piece of pegboard (2'x3')
1 screen-door pull and screws for handle
2 or 3 hinges and screws
1 closing hasp or catch for pegboard lid
(1 can spray paint and masking tape)

CUT... MOVE TO PROPER CARD

EVALUATION CRITERIA:

The multi-purpose display board should be so constructed that it will give you years of service. It should be neat and clean. All edges should be sanded and smooth. The type of multi-purpose display board you make should be determined by the presentation materials you plan to use on them.

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MULTI-PURPOSE DISPLAY BOARD
(Set II - Display - Card 51-II)

MULTI-PURPOSE DISPLAY BOARD
(Set II - Display - Card 51-II)

Card 52-II (conc)

Helpful Hints-concl.

Continually collect pictures for your files for they are the basic need for most all techniques that are used in producing instructional visuals.

MATERIALS NEEDED:

(5"x8") cards and card file
(3"x5") cards and card file
(9 1/2"x11 3/4") file folders
(10"x13" envelopes
Writing materials
Use of Xerox copier
Masking tape
Midgley's Workbooks I and II
Old magazines
Razor blade/cutting tools

CUT... MOVE TO PROPER CARD

EVALUATION CRITERIA:

These selected Resource Files you prepare should be neat and clean and well organized. Be aware of details. They should be a useful tool that you can use throughout many years of instruction.

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SELECTED INSTRUCTIONAL REFERENCE FILES
(Set II - Production Tools - Card 52-II)

SELECTED INSTRUCTIONAL REFERENCE FILES
(Set II - Production Tools - Card 52-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING AND ORGANIZING SELECTED INSTRUCTIONAL REFERENCE FILES (Set II - Production Tools - Card 52-II)

DEFINITION: There are several special purposes for instructional reference files as well as types and sizes. They are a technique for storing and retrieving materials and information for teaching. These files can be of great value for the professional instructor.

PERFORMANCE OBJECTIVE: Eventually a professional educator should organize all these selected reference files for instructional use. At this time, however, do some work on at least three different types.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. IDEA FILE
   a) A (5"x8") card file is suggested for this collection of ideas and sketches and in some cases even a small example or sample can be attached to the card.
   b) The idea file can be organized into categories such as: seasons of the year, holidays, subject areas, art and craft ideas, bulletin boards, instructional games, learning center activities, etc.
2. FILE FOLDER FILES
   a) Special articles, readings, ideas, etc., that are gathered from magazines can either be cut from your magazines or else Xerox copied and then stapled into a file folder and labeled on the tab. Short articles and ideas from books can also be Xeroxed for future reference and filed for use.
   b) Special hand made or commercial transparencies can be mounted in a frame that is cut on one side of a file folder and then on the second side of the folder the message or explanation of the transparency can be written. With this technique the message can be read as the transparency is being shown on the overhead projector and when not in use the transparency is stored and protected by the folded file folder. It can be stored in a reference file and identified for future use by the tab on the folder.
   c) In the Midgley Workbooks (I and II) for the Production of Teacher Made Teaching Materials, there are over one hundred step-by-step self-help cards that have been printed and organized. You can mount them onto file folders, then make an example for each technique or process, and organize your own set of step-by-step cards for your future use.
3. RESOURCE FILE
   a) This file should be made using small (3"x5") cards filed in a metal or cardboard box.
   b) The first half of this file is concerned about Persons, Places or Things that can be useful resources to you and your teaching. These resources should be located in your immediate area. (A good part of this file needs to be organized as soon as you know where you will be teaching or working.) Each reference card should identify the resource as to:

Step-by-Step Procedures-concl.

person, place or thing, name, location, address, phone number, who to contact, the purpose, topic, for what age audience and other useful information concerning the potential reference.

c) The second half of this (3"x5") card file should be used for organizing a series of cards for local or regional sources for instructional supplies and for instructional equipment and equipment repair. (Names, addresses, phone numbers, costs, materials, names of local and regional representatives, etc.) (Write for catalogs for your files.) These files and catalogs will help you with the process of making up purchase orders for supplies and equipment you need for your teaching.)

4. PICTURE STORAGE FILES

a) In order to produce effective visual materials, (mounting, lettering, laminating, displays, transparencies) you will need an adequate file of organized pictures as a source for these locally-produced visuals.

b) Some people call these collected pictures a 'tear sheet file' however I do not feel this connotation is appropriate because potentially useful pictures should carefully be removed from magazines and never torn out. Cut them out with a razor blade or even better, remove the staples from the magazine and obtain the complete picture.

c) Collected pictures should not be trimmed until you know how you will use the visual (in mounting, laminating, or in a transparency).

d) Store the collected pictures in separate file folders or in envelopes. Label the files or envelopes according to your needed categories (subject areas, topics, etc.).

HELPFUL HINTS:

1. A well organized set of reference files can be one of the most valuable assets of a well prepared, professional teacher.
2. Lincoln said, "Luck is when preparation meets opportunity." Note that preparation must come first, because when it is time for action the time for preparation is past. Those who are not prepared usually fail and fall by the wayside.
3. Re-read the Introduction to Workbook II "Why Produce Your Own Instructional Materials?"
4. Preparation of the reference files should be an integral part of your professional preparation.
5. Some suggested sources for collecting visuals for your picture storage files are: newspapers, magazines, calendars, coloring books, picture brochures, travel agency publications, posters, greeting cards, wrapping papers, wall papers, printed self-adhesive printed papers, old books that are discarded, advertisements, pictures on paper or plastic bags, etc., etc. The pictures in your files can be used by themselves or parts of one or several pictures can be combined to create a new innovative visual for use in bulletin board displays, charts, posters, transparencies, etc. Many excellent, fine quality visual materials can be produced using these inexpensive resources.

A STEP-BY-STEP SELF-HELP CARD FOR MAKING YOUR STEP-BY-STEP SELF-HELP CARD FILE
(Set II - Production Tools - Card 53-II)

DEFINITION: A Step-by-Step Self-Help Card File is a collection of all the step-by-step cards that are printed in (Workbook I, 60 cards) and in (Workbook II, 58 cards).

PERFORMANCE OBJECTIVE: Mount all the step-by-step self-help cards onto (11 3/4"x9 1/2") file folders and make examples for each step-by-step card. Then organize all 118 cards into their seven categories for your future reference.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Make seven posterboard separation tabs for the seven sections in the file. (Make these separators 11 3/4" wide by 10" high) (label at the top, laminate both sides and round the corners).
   Mounting techniques (red)
   Laminating techniques (blue)
   Lettering techniques (green)
   Transparency methods (brown)
   Display and presentation techniques (black)
   Enlarging and reduction techniques (orange)
   Production tools (yellow)
2. Each of the posterboard separator tabs should be a separate color as indicated and the step-by-step file cards that are organized behind each of these separator tabs should also be color-coded so as to match the color of the separator tab.
3. All the step-by-step cards concerned with mounting will have a red dot on the label tab on the file folder. All the laminating cards will have a blue dot and so forth, etc., etc.
4. The 118 step-by-step file folder cards from (Workbook I) and (Workbook II) can be organized together into one large set or else they can be organized into two separate sets (Set I) and (Set II). If you decide on two separate sets, you will then need to make two sets of colored separator tabs.
5. Mount the information for each step-by-step self-help card to a separate (11 3/4"x9 1/2") file folder. Then follow the step-by-step procedures and make a good example for each card.
6. Also mount the introduction pages to one file folder and the table of contents to another file folder. These two file folders should be the first items in your card file.

HELPFUL HINTS:

1. Some of the examples that are made for step-by-step cards in Workbook II are so large and three dimensional that they cannot fit in the card. So use a photograph, or a sketch of the project, instead of the real item.
2. Various colors of coding dots can be punched out using the 1/4" circle paper punch. These can be glued to the file folder tabs prior to laminating. (Commercial pre-cut, self-adhesive coloring dots are also available.)
3. If you desire, you can laminate the information on each step-by-step card, but only laminate the examples you make for the cards that require lamination.

STEP-BY-STEP CARD FOR MAKING AND ORGANIZING A PRODUCTION MATERIALS KIT
(Set II - Production Tools - Card 54-II)

DEFINITION: A production materials kit is a method of organizing the collection of hand tools and items that are used for local production of instructional materials.

PERFORMANCE OBJECTIVE: Make and organize a "Production Materials Kit" that you will use in the future as you continue to produce instructional materials.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. As an instructor gains increased skills and expertise in producing instructional materials, there is also an increased need to better organize the materials and equipment that is used into some type of a more usable kit or system rather than just have these items all loose and piled in a box.
2. Separate pens, pencils, felt markers, erasers, cutting knives, inks, lettering materials, etc., etc., into some kind of system for easy storage and retrieval.
3. Your kit of materials can be organized in separate small boxes, or as a section in your supply box or in an attache case or small suitcase.
4. A stiff cardboard sheet can be used with attached elastic loops in order to hold pens, markers, scissors, etc., in some organized fashion.
5. If possible, make a section in the kit to hold flat pictures and some space for your current project materials.

HELPFUL HINTS:

1. A small suitcase with carrying handle will make up into the most usable production kit.
2. Make the production materials kit so that it will fit your particular needs.
3. Be certain that you plan for inks or other liquids that may spill. (Try to store in an upright position.)
4. The 11" wide seal-lamin and sheets of MT-5 will fit into a smaller suitcase, however, the wider 20" rolls of seal-lamin and MT-5 would need a larger suitcase if they were included as supplies in your production kit.
5. Don't make a production materials kit unless you see and understand the value and use of this project. It will take several hours to make this kit and it should be something that will be useful to you.

MATERIALS NEEDED:

Production supplies and tools
Box, suitcase, etc.
Time and effort to organize
Cardboard scraps
Tape
Scissors
Elastic
Small boxes
Thin wire

EVALUATION CRITERIA:

The production materials kit should be well made and the items in it should be tools that are often used and needed in production tasks.
Plan and organize the kit well.
Be creative.

PRODUCTION MATERIALS KIT
(Set II - Production Tools - Card 54-II)

PRODUCTION MATERIALS KIT
(Set II - Production Tools - Card 54-II)

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STEP-BY-STEP SELF-HELP CARD FOR USING A LIGHT TABLE
(Set II - Production Tools - Card 55-II)

DEFINITION: A light table is an excellent production tool that should be used when making a complete or partially accurate hand-drawn copy of a visual or lettered message.

PERFORMANCE OBJECTIVE: Make one or two copies of visuals using a light table or a light table substitute.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Select one or two visuals that you desire to copy by hand. They can be diagrams, lettered signs, pictures, charts, etc. They should be about (8 1/2"x11") in size and printed on paper that will pass light.
2. Lay the picture on the light table, place a clean sheet of white typing paper on top of the picture. now turn on the light in the light table and the picture is illuminated so that an accurate tracing can easily be made onto the typing paper.
3. Not every school, art lab, library or teacher work room has a commercial light table or light box, HOWEVER, narly every classroom does have an overhead projector which does have the same elements or parts that are in a light table for tracing.
4. Use the tracings that you produce in making some useful visuals for instruction. (For example: a thermofax transparency, or the visual for the transparency/shadow technique, etc.)

HELPFUL HINTS:

1. A tracing light box has a thick translucent plastic or glass working surface with fluorescent tubes or incadescent bulbs beneath the glass as a light source.
   A light table is used for drawing, drafting, tracing, and color overlay work, and in opaquing and retouching photographic negatives and visuals.
2. An inexpensive light box can be made from a wooden box, a light socket and extension cord, and a piece of heavy frosted glass.
3. Use a light table, light box, overhead projector or a window as an illuminated tracing table whenever accurate tracings are needed for visuals.
4. These tracings can be used as masters for making thermal transparencies if they are drawn with a number two soft pencil or with black drawing ink.

MATERIALS NEEDED:

A light table or
an overhead projector
A picture to trace
White typing paper
Writing materials

EVALUATION CRITERIA:

The traced visuals should be accurate, clean and neatly done. The traced copies should be used in the production of some type of teacher-made teaching materials.

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USING A LIGHT TABLE
(Set II - Production Tools - Card 55-II)

USING A LIGHT TABLE
(Set II - Production Tools - Card 55-II)

STEP-BY-STEP SELF-HELP CARD FOR MAKING A JAR FOR RUBBER CEMENT
(Set II - Production Tools - Card 56-II)

DEFINITION: A rubber cement jar is a specially designed and constructed container for holding rubber cement with a 1 1/2" paintbrush attached to the jar lid. This tool is a requirement in order to do effective mounting with rubber cement.

PERFORMANCE OBJECTIVE: Make one or two rubber cement jars.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Gather together all the items you will need for making this project.
2. A short, stubby one-pint jar works best (a relish jar, or a one-pound peanut butter jar).
3. Clean and dry the jar.
4. Remove the lid from the jar, place it upside down on the piece of flat wood (on a firm floor). Using a hammer and a 1" chissel, cut a line through the metal lid in its center, long enough (1 1/2" or 2") so that the brush will fit into the slot. Next, using a (1/2") chissel cut a perpendicular slice into the metal lid at each end of the long slice. The finished cuttings will look like the Roman numeral one in the lid (I).
5. With these cuttings in the metal lid you can now bend the metal so that you can wedge the brush snugly into the slot in the lid. Bend the metal so it presses tightly against the brush. (Use plyers for bending metal and you should wear work gloves so you won't slice your fingers on the sharp metal edges.)
6. Adjust the height of the brush so that the brush bristles almost touch the bottom inside the jar when the lid is tightened on the jar.
7. Now apply epoxy on the top outside of the lid and all around the brush in order to hold it in place. Let this dry for two hours then apply
7. (cont.) epoxy to the inside of the lid and around the brush. (Put the brush handle in a cardboard box then the lid and brush will remain flat and level while the liquid epoxy hardens without running or dripping from where it is needed.)
8. Repeat step seven so that there will be two coats of hard epoxy securely anchoring the brush handle to the jar lid with no cracks or holes that would allow the rubber cement thinner to evaporate.
9. A 5"x5"x1/2" thick piece of wood should also be secured with epoxy to the bottom of the glass jar. This wood will protect the jar if it is dropped and it also helps keep the jar from tipping over when being used.
10. For a finishing touch you can spray paint the brush handle and the lid and the wood on the bottom of the jar (then clean up).

HELPFUL HINTS:

1. Always use metal lids. The brush should also be made with a metal binding rather than with plastic.
2. A good brush will give you years of service whereas a cheap brush is always shedding bristles in the jar, in the rubber cement, and on your mountings.
3. The most economical way to buy rubber cement is by the gallon can and special rubber cement thinner is also available in a quart can (check stationery stores).

Card 56-II (cont.)

4. The reason for a short jar is so the brush can reach the rubber cement in the bottom of the jar.
5. A well made rubber cement jar will give you years of service as you professionally mount pictures with rubber cement.
6. Mix the epoxy correctly or it will not harden as it should.

MATERIALS NEEDED:

Short, squatty pint jar
1 1/2" or 2" paint brush
Epoxy--(resin and hardener)
Old wood chissels 1" and 1/2"
Hammer
Firm flat surface on floor
Piece of wood 5"x5"x1/2" thick
Plyers
Work gloves
Spray paint
Old cardboard box
Paint thinner
Newspaper

EVALUATION CRITERIA:

No sharp edges of metal exposed on the lid. No holes or spaces in the epoxy. Epoxy should be dry and hard. If you attach a board to the bottom of the jar, it must be anchored very securely. The finished jar should be well made.

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RUBBER CEMENT JAR
(Set II - Production Tools - Card 56-II)

RUBBER CEMENT JAR
(Set II - Production Tools - Card 56-II)

CUT... MOVE TO PROPER CARD

Card 57-II (cont.)

Helpful Hints-concl.

3. A photo copy has carbon in the print so it can be used as a master for making a thermofax transparency, or to make a thermal ditto.
4. Many places charge as much as 15 cents per copy, however, some thoughtful libraries charge only five cents per photo copy.
5. All the ideas in this step-by-step card have been contributed by students and teachers.

MATERIALS NEEDED:

Photo-copy machine
Pictures or written materials to be copied
Colored pencils
Dry-mount tissue
Seal-lamin
Seal-release cover sheet
Hot press or hand iron
Tacking iron
Thermal acetates
Thermofax machine
Transparency frames
Masking tape
Posterboard

EVALUATION CRITERIA:

The laminated, mounted pictures should look neat and clean. Add color to the photo-copied visual. Transparencies should be sharp and clean and easily read when projected.

THE PHOTO-COPIER (PART A)
(A TOOL FOR MAKING VISUALS)
(Set II - Production Tools - Card 57-II)

THE PHOTO-COPIER (PART A)
(A TOOL FOR MAKING VISUALS)
(Set II - Production Tools - Card 57-II)

CUT... MOVE TO PROPER CARD

STEP-BY-STEP, SELF-HELP CARD FOR USING THE PHOTO-COPIER (PART A) AS A TOOL FOR MAKING VISUALS (Set II - Production Tools - Card 57-II)

DEFINITION: The Photo Copier is an outstanding example of a modern-day tool of technology that can assist the communication process. Fast, accurate, inexpensive, copies of pictures or lettered messages are made photographically with this machine.

PERFORMANCE OBJECTIVE: Make several copies using a good photo copy machine and then color, laminate and dry-mount these visuals as you produce several useful instructional materials.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Make a photo copy sign or picture, then add color, and then laminate it with wrinkled or plain seal-lamin and dry mount it to a posterboard.
(Heat does not damage a photo copy.)
(Use a little grated crayon; dried flowers, leaves, or grass under the seal-lamin in order to add more interest to this black and white visual.)
2. Make a thermofax transparency using a photocopy as a master.
3. You can use the photo copier for making or improving the following visual techniques:
A) Purple, blue or red line drawings will not reproduce on the thermofax machine, however, a photo copy of this drawing turns all the colors to black and then the photo copy can be used as a master in order to make a thermofax transparency, a thermofax ditto master, or thermofax paper copies.
B) Drawings or lettered messages made with many types of black felt markers will not make a good Thermofax transparency because of the lack of carbon but when you use a photo copy that is made from the original copy you then have a usable transparency master sheet that can be used with the Thermofax.
C) Many pictures, signs, and small posters, can be photo copied and used in your displays or presentations. A little color can be added to the photo-copied visuals with colored pencils or felt markers.
D) A good photo copy can be used as a master for additional photo copies. (Keep a file of these sheets for future use.)
E) Coloring books are sharp, clear-line copy, however, they fade and smear when used as a master for making thermal dittos or transparencies. SO make photo copies of the coloring book pages that you plan to use because the photo copies won't fade or smear.
F) The photo copier can save time in making a second copy of a typed report or term paper.
G) When working with a manuscript it is always a good idea to make and keep a reserve back-up copy in case the first one is lost or damaged.

HELPFUL HINTS:

1. There are several good photo copy machines. Probably the best known are made by the 3M, Xerox and IBM companies.
2. The copy machine can be adjusted so that it can print darker if the material to be copied is a little light.

STEP-BY-STEP SELF-HELP CARD FOR USING THE PHOTO COPIER (PART B) FOR PASTE-UP ART for MAKING A GREETING CARD (Set II - Production Tools - Card 58-II)

DEFINITION: The Photo Copier is an excellent tool for a visualizer to use when paste-up art work is being prepared for printing.

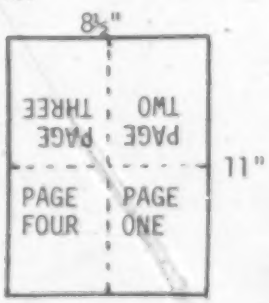
PERFORMANCE OBJECTIVE: Design a greeting card that you will use. Prepare an 8 1/2" x 11" paste-up sheet so that it is ready for the printer.

STEP-BY-STEP PROCEDURES:

Read completely through all these instructions carefully at least once before you start this project.

1. Your greeting card will have four pages when the finished card is printed and folded.
2. Start with a sheet of (8 1/2"x11") typing paper and fold it into fourths. Each page in the finished folded card will be (4 1/4"x5 1/2").
3. In this project you are to combine typing, hand lettering and sketches, etc., onto the surface of a one-page visual that you will use as a paste-up master for making a greeting card. The master sheet can be used for making a ditto or the paste-up sheet can be sent to the printer.
4. The proper arrangement of the materials into the page is very important so that the finished folded card will have all four pages in the proper order and facing the right directions.

The Paste-up Page should look like this - - - -



And the materials should be mounted in the directions indicated.

Look at the full-size sample paste-up page that follows this step-by-step card.

5. Use two-sided tape, rubber cement or glue stick to assist with the paste-up process as you bring together the information and art work onto one page.
6. When all parts are in their correct place and order (and direction) make a photo copy of the paste-up page.
7. Next, paint out all the unwanted black lines, smears, spots, etc., that show up on the photo copy. (Use the white opaque paint correction fluid that most secretaries use to correct typing errors.)
8. Now, make another photo copy of this touched up copy. The new photo-copy should now be clean, sharp and with high contrast. This is the copy that can now be used as the master in order to make a thermal ditto master or it can be sent to the printer to be reproduced.

HELPFUL HINTS:

1. One reason why this type of copy work is popular is because you can do it yourself whereas a few years ago this type of work all had to be done in a photographic dark room and involved much more time, effort, materials and cost.
2. Some photo copiers make a copy that is light, faded, splotched, or streaked with black or has a foggy appearance while other photo copiers make sharp, clear, high contrast copies so good that it's hard to tell which is the original. (So find a machine that will do a good job for you.)

Card 58-II (cont.)

Helpful Hints-concl.

3. Dry transfer lettering is one of the fastest techniques for doing professional looking lettering. Dry transfer letters are available in many sizes and styles. Read the step-by-step card in Workbook II that discusses dry-transfer lettering.

MATERIALS NEEDED:

Print, type, draw the materials needed for your greeting card
Typing paper
Glue or tape for paste-ups
A good photo-copier
White opaque correction fluid
Dry transfer letters

EVALUATION CRITERIA:

The finished copy that is ready for printing should be sharp, clear, clean and with high contrast in the blacks and white. All printing, lines and sketches well defined with no smudges, smears, or foggy splotches.

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THE PHOTO-COPIER (PART B)
(PASTE-UP ART FOR MAKING A GREETING CARD)
(Set II - Production Tools - Card 58-II)

THE PHOTO-COPIER (PART B)
(PASTE-UP ARE FOR MAKING A GREETING CARD)
(Set II - Production Tools - Card 58-II)

CUT... MOVE TO PROPER CARD

USE OF HOME PROPERTY

If you open it; close it.
If you turn it on; turn it off.
If you unlock it; lock it.
If you break it; repair it.
If you can't repair it; report it.
If you borrow it; return it.
If you use it; don't abuse it.
If you make a mess; clean it up.
If you move it; put it back.
If it belongs to others; get permission.
If it doesn't concern you; leave it alone.
If in doubt; ask.

LIFE'S FRAGILE
HANDLE WITH PRAYER

MAY YOUR MOCCASINS
MAKE HAPPY TRACKS IN MANY SNOWS
AND THE RAINBOW
ALWAYS TOUCH YOUR SHOULDER

THE CHEROKEES

HAPPY HOLIDAYS
FROM THE
MIDGLEYS
CHENEY, WA.

THE PROMISE

IN REMEMBERENCE OF HIS BIRTH AND DEATH
MANY GATHER TO PRAISE AND PRAY.
THESE ARE TWO EXPRESSIONS OF THEIR FAITH
BUT WHAT OF THEIR WORKS, DAY BY DAY?

PEACE ON EARTH, GOODWILL TO MEN
REMAIN SHALLOW WORDS OF MAN AND PEN
UNTIL DAILY SUPPORTED BY ACTIONS STRONG:
THEN AT THAT TIME, IT WOULD NOT BE LONG
TILL PEACE ON EARTH WOULD THRIVE AND SPREAD
AND WAR AND HATE IN TURN BE DEAD.

by Thomas Keith Midgley

"END OF DOCUMENT"

This is an example of the format that is used when making the Paste Up for Printing a Greeting Card (Set II - Production tools card 58-II)